



7th Heavenly Barry Watson

# Movieline

sabrina's  
**MELISSA  
JOAN  
HART**

follows Neve,  
Sarah Michelle and  
Jennifer Love to  
the big screen

**HALLE BERRY**  
on beating Whitney  
Houston to the punch

auteur  
**DAVID LYNCH'S**  
network nightmare

Law & Order's  
criminally beautiful

**ANGIE HARMON**

## THE BIG BLUR

What happened to the line  
between movies and television?

**20  
ALT.  
EMMYS**

(like, who's  
the best  
airhead on  
the air?)

**SUSAN  
SARANDON,  
TOM HANKS &  
DEMI MOORE  
ON TV?**

the rise of the  
cable movie

**PLUS:**

Armand Assante  
Salma Hayek  
Sam Elliott  
Rachel Hunter  
Amy Smart

\$3.50US \$4.50CAN

08>



0 74808 01795 9





# contents

## features

### 47 the big blur

*Movieline* presents a special issue dedicated to checking out the many ways in which distinctions between the big screen and the small screen have gotten strangely blurred.

### 48 witchy woman

Sure, **Melissa Joan Hart** comes off like a sweet-little-innocent immortal on TV's hit series "Sabrina, the Teenage Witch"—and she'll do the goody-two-shoes act again for her first big film, *Next to You*. But there's a saucy side to this successful young star that's just waiting to break out. **by Stephen Rebello**

### 54 the cable guy

Why do stars like **Tom Hanks** and **Susan Sarandon** want to spend time on the small screen these days? Because people like **Chris Albrecht**, the new head of original programming at HBO, have made cable television an inviting medium for projects that don't always fit the increasingly limited description of what works on the big screen. **by Michael Fleming**

### 58 ripe berry

In the wake of one studio rejection after another, **Halle Berry** took her pet project, *Introducing Dorothy Dandridge*, to HBO, where she produced the movie that gave her what she feels is the role of her life. **by Dennis Hensley**

### 64 the alternative emmy ballot

"TV Star Who Should Be Most Discouraged from Ever Getting Any Funny Ideas About Taking It to the Big Screen," "Hairstyle That Most Deserves Its Own SAG Card," "Best Cast for the TV-Movie Adaptation of *Wake Up, I'm Fat!*" and 17 other Emmys we wish they'd give. **by the Editors**

### 66 the all-american

Ever since he came on the scene as the charming Frenchman **Goldie Hawn** fell for in *Private Benjamin*, people have mistaken the exotically handsome **Armand Assante** for something other than what he is—a New York homeboy who made good. **by Martha Frankel**

### 68 the abc of going from the big screen to the small

A-list film directors like **James Cameron** and **Cameron Crowe** are suddenly eager to launch television series. Outré film director **David Lynch** did it 10 years ago with the weird and entertaining "Twin Peaks" and set out to do it again with the pilot he made for ABC, "Mulholland Drive." But listen up, TV-aspiring helmers! As Lynch tells it here, working for a network can be less than rewarding. **by Jeffrey Lantos**

### 72 beauty & the break

"Law & Order" looker **Angie Harmon** wears knockout low-key fashion perfectly suited for figuring out what film role to go after during her series hiatus.

### 78 the remotest idea

From a 20-year-old sitcom to the wizard behind *Star Wars* to a cut-rate kitchen cutter, all in three seconds. The art of channel surfing makes for an odd nether-world in which we watch everything and nothing. **by David Thomson**



72



66



48

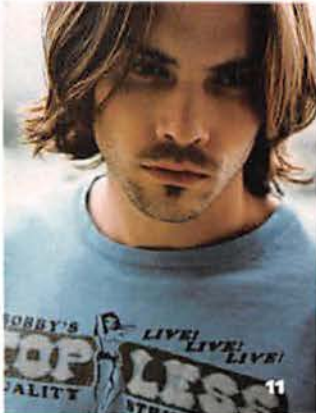


68



58





## columns

- 22** conspicuous consumption  
by Heidi Parker
- 28** gallery: salma hayek  
photographed by Jeff Dunas
- 30** hollywood ink  
by Murgatroyd
- 34** casting calls  
by Yvette Mason
- 36** premieres  
by Stephen Farber
- 80** soundtracks  
by Steve Pond
- 81** sound bites  
by Dominic Griffin
- 104** the x and y files  
by Stacie Houglund

## departments

- 10** letters
- 13** hype • Barry Watson: taking out *Mrs. Tingle*... Amy Smart: trusting in *Providence*... Sam Elliott: *You Know* he's got the goods... Spotted: where stars go... Hearing Voices: celebs who pipe up for commercials... Rick's Redux: Kass Bah brings back memories of *Casablanca*... Rachel Hunter: do ya think she's *Sex-y*?
- 26** the look: the show must go on, and on... • Movie stars who've appeared on TV shows and/or the movies based on them are now more numerous than ever.
- 38** movielife • on locations: in San Francisco for *The Bachelor*... toy story: musical instruments in the movies... design: painter Russell Chatham... style: Melanie Griffith in *Crazy in Alabama*
- 82** cyberline • web site of the month: stars in Asian ads
- 85** movies at home • This Month's Rent: *Affliction*... New Releases... Bad Movies We Love: *Curse of the Black Widow*... Home Theater: director Michael Corrente... Tech Talk: digital TV is coming... The Bottom Shelf... Clips... Crème de la Cable
- 102** hollywood nights

buyer's guide, p. 94

cover photographed exclusively for *movieline* by davis factor • styling by john setaro for cloutier • makeup by garrett gervais for visages • beige dress by exit 1 • hair products by sebastian, bumble and bumble • makeup products by versace • (page 2) angie harmon photographed by davis factor; armand assante photographed by stephanie pfriender for montage; david lynch photographed by scott coffey; halle berry photographed by isabelle snyder for l.a. contact • (this page) barry watson photographed by dan chavkin for proof; amy smart photographed by tc reiner; november near tocaloma by russell chatham

Movieline  
online

Look for *Movieline's* Web site,  
[www.movielinemag.com](http://www.movielinemag.com),  
powered by Reel.com, [www.reel.com](http://www.reel.com),  
the best place to buy movies

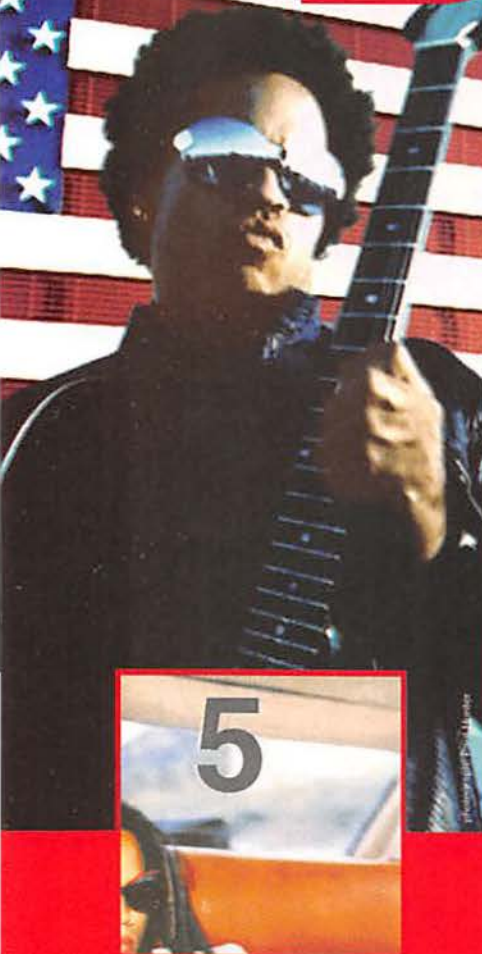




# LENNY KRAVITZ

**THE SMASH ALBUM**  
newly reissued  
with two extra tracks

5



featuring:

**"FLY AWAY,"**  
**"AMERICAN WOMAN"**  
and **"WITHOUT YOU"**  
**IN STORES NOW**

[www.virginrecords.com](http://www.virginrecords.com)

AOL Keyword: Virgin Records ©1999 Virgin Records America, Inc.

## Movieline

Chairman of the Board & CEO Anne Volokh

President & COO John Evans

Editor in Chief Virginia Campbell

Editorial Consultant Edward Margulies

Executive Editor Heidi Parker

Senior Editors Stacie Hougland, Stephen Rebello,  
Wolf Schneider

Associate Editor Robert B. DeSalvo

Assistant Editor Eric Strand

Contributing Editors Michael Atkinson, Stephen Farber,  
Martha Frankel, Eve Golden,  
Lawrence Grobel, Michael Kaplan,  
Jeffrey Lantos, Joshua Mooney,  
Joe Queenan

Editorial Interns Shannon Calde, Keith Ryan Cartwright,  
Kay Chang, Rachel Uslan

Creative Director Richard Bleiweiss

Art Director Giselle Rayes

Production Director Tony Corso

Editorial Production Manager James Dryden

Design Assistant Siân Vorce

Contributing Photographers Davis Factor, James Fee, Bob Frame,  
Michael Grecco, Greg Henry, Blake Little,  
Len Prince, TC Reiner, Howard Rosenberg,  
Albert Sanchez, Stephen Sigoloff,  
Rande St. Nicholas, Alberto Tolot,  
Raul Vega, Timothy White

Publisher

Director of Marketing & Creative Services June Miller Richards

East Coast Advertising Manager Peter J. Romanoff

West Coast Advertising Manager

L.A. Entertainment Advertising Director

L.A. Sales Manager-Music/Classifieds

Senior Marketing & Promotions Manager

Advertising Sales Coordinator

Chicago Advertising Office

Marketing and Promotions Coordinator

Promotions and Advertising Assistants

Promotions & Marketing Intern

Advertising/Circulation Assistant

Executive Assistant

General Manager

Circulation Management

Newsstand Consultants

Steven Levitt

June Miller Richards

Peter J. Romanoff

Jennifer Whitmer, (415) 821-2190

William P. Cooley, (310) 457-8869

Christine Matuchek

Jeff Zelmanski

Mario Spinola

Vicki Fuchs, (312) 280-7917

Kimberly A. Lathan

Dara Markus

Daniel Rosenthal

P. Michele Strashensky

Andie M. Bobrick

Deborah Bauer

Jan Edwards-Pullin

Magazine Communications Consultants, Inc.

Irwin E. Billman, Ralph Perricelli

Founding Publisher Boris Krutchensky

**SUBSCRIPTION QUESTIONS:** 1-888-446-6843; **ADDRESS CHANGES:** Write MOVIELINE, P.O. Box 469004, Escondido, CA 92046. Please allow eight weeks to process a change of address and provide both new and old addresses. MOVIELINE (ISSN 1055-0917, Vol. X, No. 11) is published monthly except January by Movieline Inc., 1141 S. Beverly Dr., L.A., CA 90035. PERIODICALS postage paid at Los Angeles, CA, and additional mailing offices. U.S.A. newsstand distribution by Curtis Circulation Co., New Milford, NJ, and Eastern News Distributors, Inc., New York, NY. Single copies \$2.99, Canada \$3.99. Subscriptions: 11 issues \$13.75. Canada and foreign: 11 issues \$33.00.

© 1999 Movieline, Inc. Reproduction in whole or part without written permission is prohibited.

**POSTMASTER:** Send address changes to Movieline, P.O. Box 469004, Escondido, CA 92046

**CORPORATE HEADQUARTERS:** Editorial & Advertising—1141 S. Beverly Dr., Los Angeles, CA 90035, (310) 282-0711, Fax: (310) 282-0859, Advertising Fax: (310) 282-0655; **NEW YORK:** Advertising—915 Broadway, Ste. 1306, New York, NY 10010, (212) 473-2800, Fax: (212) 473-3751

Printed in U.S.A.





# Letters

## Brains and Brawn

How nice it was to come home from a dreary, rainy Monday at work and find the beautiful Brendan Fraser ("The Unexpected Brendan Fraser," June '99) staring back at me! I have been a fan of Brendan's ever since *Encino Man*, and it's high time the rest of the world realizes the immense talent he possesses.

Jennifer Martin,  
Houston, TX

Why did your interviewer ask Brendan Fraser, "For the women in the audience, were you totally nude when you dropped that towel in front of Ian McKellen in *Gods and Monsters*?" Honestly, must you heterosexualize everything? Mr. Fraser has no problem with his sexual appeal to both women and men. Why should *Movieline*?

Fred Gormley, via e-mail

Is it just me or is Brendan Fraser wearing Monica Lewinsky's lipstick on your June cover?

Juliet Meyers, Brooklyn, NY

## Yoda He Was

Joe Queenan love I. Brilliant he is ("Yoda for a Day," June '99). "A sort of pre-post-nuclear quasi-amphibian Pat Morita who spends almost all of his screen time being a garrulous prick," wrote he Yoda about. Feeling my exactly! Still laughing am I. May Joe Queenan be always with you, *Movieline*.

E. Willis, via e-mail

I love your magazine's caustic remarks and general sarcasm, which brings me to Joe Queenan. Please keep his articles coming. I have an idea for him that's probably a little outdated, but here it goes: spend the day as Jodie Foster's Nell character.

Lemora Martin, Oakland, CA

## Fenn's Awakening

Sherilyn Fenn rocks as Billie Frank on "Rude Awakening," had the balls to portray Elizabeth Taylor, was sexy with or without clothes in *Playboy* and limbs in

*Boxing Helena*, dated Prince, and gave a great interview to *Movieline* ("Fenn & Now," June '99). In my opinion she is the coolest chick in show business today.

If you do not agree, you can kiss my lily-white ass.

Carl White, Atlanta, GA

## Catwalk Talk

Why waste time and space on Esther Cañadas ("Serendipity and the Supermodel," June '99)? The writer describes her as "beyond merely beautiful." Sure, if you consider a catfish attractive. Please spare me another article on vapid supermodels

who are so surprised to discover how hard it is to act. Acting takes intelligence, which is why Ms. Cañadas is a model. A good place for her alien-like face would be your "X and Y Files": her mother would be Jocelyn ("the Lion Lady") Wildenstein and her father would be Starkist's Charlie the Tuna.

Paul Knoll, Saint Clair Shores, MI

## Loving the Alien

It's about time someone did an article on the sexy Kristen Johnston ("The Star Who Fell to Earth," June '99). She is, without a doubt, the most talented actress in sitcoms today. I'd be lying if I said I didn't have a crush on her.

Scott Gerenstein, Verona, NJ

## Good Question

Now, while there is so much discussion about irresponsible movies, how long will it be before some idiot will run onto an airport runway and try to duplicate the stupid stunt of playing chicken with a jet as depicted by John Cusack and Billy Bob Thornton in *Pushing Tin*?

Peter Sansone, New York, NY

## Holy Hieroglyphics!

Where on earth did Oded Fehr come from ("Unwrapping *The Mummy*," May '99)? You guys print a full-page picture of the most arresting, intriguing face to come along in eons and tell us absolutely nothing about him. Not fair! While I was more than prepared to go see *The*

## 100 More Questions

I loved the "100 Questions We Honestly Want to Ask Hollywood" (June '99). Here's another one that inquiring minds want to know: Will any cast member of "Friends" make a decent movie?

John Hesse, Los Angeles, CA

Is Sharon Stone such a great actress that she would have gotten anywhere in Hollywood even if she hadn't given the world a lesson in gynecological anatomy in *Basic Instinct*?

Sharon Salony, Sun City, CA

Is there no other choreographer in Tinseltown available to do the Oscars other than Debbie Allen?

Joan Arndt, Oxford, MI

If Courteney Cox is even remotely like her character, Monica, on "Friends," why does she allow David Arquette to go out in public dressed the way he does?

Chris Gibson, Seattle, WA

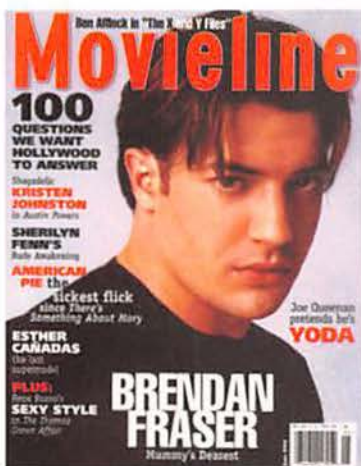
How do two relatively unknown actors get their script read, produced, directed by a hot director, cast with an acclaimed star, and go on to win an Academy Award?

J. Gordon, Anaheim, CA

*Mummy* on the merit of its story and star alone, I had no choice but to run to my nearest theater after getting an eyeful of the dark, delectable Mr. Fehr in your May issue. If I were the darling Brendan Fraser I would have sweated bullets that Oded Fehr would upstage me with those smoldering eyes, that deep voice and glorious mane of raven hair. Holy hieroglyphics—give us more on him. Please!

Zola Alnutt, Charlotte, NC

We love to hear from readers who can spell. E-mail us at: [movieline@earthlink.net](mailto:movieline@earthlink.net), or write us at: "Letters," *Movieline*, 1141 S. Beverly Dr., L.A., CA 90035. All correspondence must include full name, address and daytime phone number. Published letters may be edited.





# Hype

PEOPLE, PLACES & THINGS IN THE SPOTLIGHT

Barry Watson

photographed by dan  
chavkin for proof •  
styling by rachel zoe  
rosenweig • grooming  
by hebe thorsdottir for  
ker • shirt from mr.  
watson's own closet •  
see buyer's guide for  
shopping details

**O**F ALL THE YOUNG LOOKERS making the TV-to-feature-film leap these days, "7th Heaven" star **Barry Watson** may be the guy with the most heat on him right now. To no small degree, the amiable 25-year-old has Aaron Spelling to thank for it. Spelling first cast Watson on the 1996 series "Malibu Shores," and when that show died he promised to find him another role. "People say stuff like that all the time and usually it's just bullshit," says Watson. But Spelling delivered with "7th Heaven," in which Watson plays teen heartthrob Matt Camden. On the strength of his presence in that show, "Dawson's Creek" creator and *Scream* scribe Kevin Williamson hired him as the male lead in *Teaching Mrs. Tingle* (formerly known as *Killing Mrs. Tingle*).

In the movie that marks Williamson's directorial debut, Watson plays a high school slacker who teams up with class overachiever Katie

Holmes to take revenge on an imperious teacher, played by Helen Mirren. Is Watson part of the young male clique that finds Mirren the ultimate "older woman"? "Right off the bat, when I first met her, it was like, 'OK, this lady is like the coolest in the world, unbelievably sexy,'" he confides. "She's the sexiest actress there is, I think."

Watson is a big fan of his director, too. He crashed at Williamson's New York digs when he was in the area for an audition and frequently hits the party scene with Williamson as well—although how the busy creator/director of "Dawson's Creek" and the upcoming "wasteland" has the energy to go out is anyone's guess. "Kevin's tired. He needs to take a vacation. I mean, he's working his butt off. I just wish he'd relax," says Watson. But hopefully not before he's helped Watson's career launch even higher into the heavens. —**Wolf Schneider**



# Hype

## Amy Smart

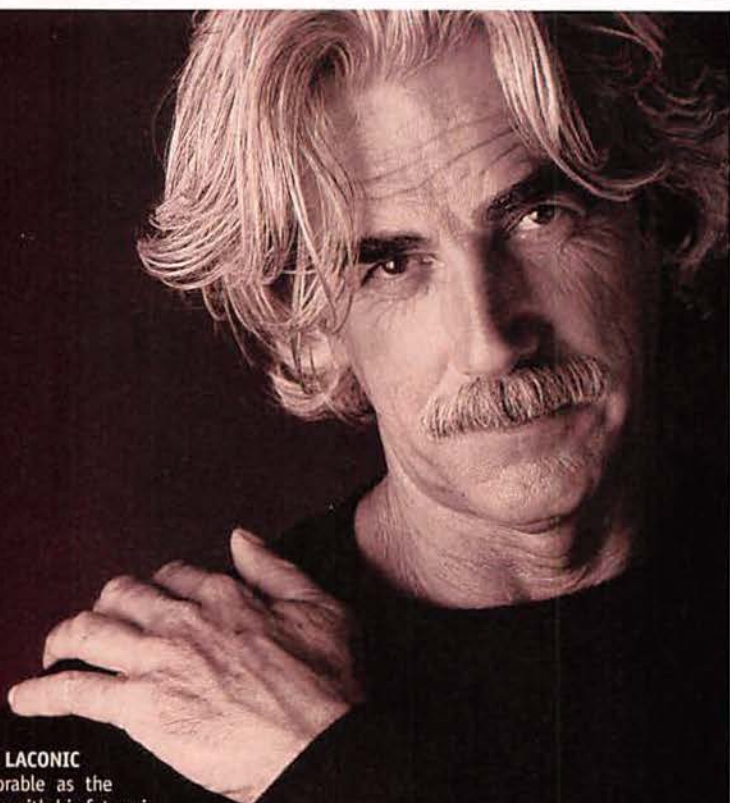
photographed by **tc reiner** •  
styling by **george blodwell** •  
hair by **manuel** • makeup by  
**tym buacharen** • leopard-  
print dress with tulle overlay  
by **allesandro dell acqua**  
**mare**, shoes by **nathalie m**  
**for charles david** • hair  
products by **paul mitchell**,  
**sebastian** • makeup products  
by **philosophy** • see buyer's  
guide for shopping details

**I**T MUST HAVE BEEN TOO MUCH FUN GROWING UP WITH THE NAME AMY SMART. "Even my teachers used to tease me, on top of all my friends," says the actress who was christened thusly. "Get Smart! 'Amy Not-So-Smart.' Et cetera. But I like it—it's a good name to live up to." And of course, it's ready-made for magazine headlines. "Yeah," she quips, "that's definitely gonna be a problem when my career takes off." Which, in fact, is happening now. Early this year Smart played heartthrob James Van Der Beek's girlfriend in the surprise hit *Varsity Blues* and started getting recognized on the street. "Which was nice," she says, "but what was better was finally being able to walk into auditions knowing they'd seen my work." And liked it. Transcending the clichés of *Varsity Blues*'s high school-jocks-and-jokes script, Smart was remarkably convincing as the smart—OK, *intelligent*—girl who loves the star quarterback but doesn't give a fig for football. In this month's *Outside Providence*, a '70s-era coming-of-age comedy, she plays the rich girl who falls for the poor boy. "It's my first good role in a good film," she says. Though the screenplay was written by the usually over-the-top Farrelly brothers, whose *There's Something About Mary* was the gross-out shock wave of last year, *Providence* is, according to Smart, "lovable and endearing." She further contends, "There are funny parts, but on the whole, it's a bittersweet coming-of-age story."

On-screen, Smart has a blonde-tomboy look reminiscent of Chloë Sevigny and Sarah Polley, but in person, she's beautiful in a down-to-earth way that meshes just fine with her laid-back personality. I'm guessing that's thanks to her childhood in L.A.'s Topanga Canyon, a funky/chic, rustic counterculture paradise just up the hill from the Pacific Ocean. "Everybody there is barefoot, healthy and easygoing," says Smart. "There's no pretension in Topanga." But now she's moved "in town," as they say in the Canyon, to Beverly Hills, where she "fesses up to hanging with lots of young actor types." "But only the ones who are grounded," she emphasizes. "I don't want to be around people who desire to be movie stars—it's just a facade. This may be 'Hollywood' to a lot of people. But I grew up here—my family's here. It's home to me." —Joshua Mooney



photographed by  
mimi craven • shirt  
by giorgio armani •  
see buyer's guide for  
shopping details



## NOBODY PLAYS A COWBOY BETTER THAN LAID-BACK, LACONIC SAM ELLIOTT.

Though memorable as the heartthrob beach guy coming to terms with his future in 1976's *Lifeguard*, and as Cher's tough-but-tender biker boyfriend in 1985's *Mask*, Elliott's mainly known for his scruffy, weathered cowboys—on the big screen, in *Tombstone* and *The Hi-Lo Country*, in TV series like "The Yellow Rose," and on cable, in TNT's *Conagher*, *The Desperate Trail* and, this month, *You Know My Name*, which Elliott has also executive-produced. "Somebody's gotta keep doing this stuff, you know what I mean?" draws the gravelly voiced actor. "There's a lot of people in town who don't believe that, who believe Westerns are so passé and old hat there's no audience for them. But there's a die-hard audience that's always been around."

Any thoughts on why cable oaters are pulling in audiences that gave the cold shoulder to *Wyatt Earp* (domestic box-office gross of \$25 million), *Wild Bill* (\$2 million), and Elliott's own *The Hi-Lo Country* (\$166,000)? "The old guard doesn't go to movies as much as they watch cable television," he suggests. So, what did Elliott think of that highest-grossing Western of the '90s, *Dances With Wolves*? "It's what a lot of old Westerns used to be, in that it was of epic proportions that serve the genre well." And *Unforgiven*? "One of my favorites. I've been a Clint Eastwood fan for as long as Clint Eastwood's been around." *Wyatt Earp*? "Fell real short. Too many violins. And too much Kevin Costner. And I like Kevin." TNT's ratings hog *Purgatory*? "I was prepared not to like it, 'cause I heard horror stories about it. I heard everybody on the show was wearing the same size boots 'cause they didn't have enough money to go with the right boots... but anyway, I loved the movie." HBO's *The Jack Bull*? "A straightforward good Western."

Elliott has his own opinions about who else knows how to play a cowboy, too. "I think Sam Shepard's got it totally down. And Tommy Lee Jones. And Clint. And Robert Duvall." Since Elliott, like the actors he admires, is capable of playing non-cowboys, would he like a little more career diversity? "I think about that a lot," he confides. "A few years back, in comes this script *The Big Lebowski*. I'm thinking, 'Wow. A contemporary movie, a funny movie with the Coen brothers.' I start reading and here comes the character they want me for—and it's a fucking cowboy! So it's like, 'Is there an escape for me from this genre?' I don't know." —Wolf Schneider

# Sam Elliott

## SPOTTED

**Leonardo DiCaprio** with a girl asking a sales clerk for a copy of *Men Are from Mars, Women Are from Venus* on tape at Borders Books & Music on La Cienega Blvd. in L.A.; watching a Lakers game at the Forum in



Inglewood; and hanging out with Tobey Maguire at the Holly-

wood Athletic Club on Sunset Blvd. in Hollywood... **Brad Pitt** at Starbucks Coffee on Alameda Ave. in Burbank...

**Juliette Lewis** in line to see *Election* at the



AMC Century 14 theaters at the Century City Shopping

Mall... **Matt LeBlanc** at Chaya Venice on Navy St. in Santa Monica... **David**

**Schwimmer** at the Formosa Cafe on Santa Monica Blvd. in West Hollywood... **Reese**

**Witherspoon** at Madison on Robertson Blvd. in L.A....

**Melanie Griffith** with her three kids on a United Airlines flight from Las Vegas to

L.A.... **Charlie Sheen** and **Matthew Perry**



watching a game at Dodger Stadium in L.A....

**Geena Davis** at Marina Newsstand on Maxella Ave. in Marina Del

Rey... **Ray Liotta** buying tools at Orchard Supply Hardware on Sunset

Blvd. in Hollywood... **Cher** at the Ivy on

Robertson Blvd. in L.A.... **Daryl Hannah**

at Fred Segal on Melrose Ave. in

L.A.... **Lynn Redgrave**

at Ago on Melrose Ave. in L.A.... **Robert**

**Downey Jr.** at Soba Lounge on Ellsworth

Ave. in Pittsburgh, Pennsylvania.



# hearing**voices**

**M**OVIE AND TV STARS have such remarkable faces it's easy to forget they almost always have distinctive voices, too. CNN sure knew it when it got James Earl Jones to lend

his Darth Vader bass to the news network. Since then, star voices have become commonplace on TV commercials. See how many celebs you can match to the product they speak for on the tube.



1. Fancy Feast
2. Nissin
3. Wells Fargo bank
4. Brita water filters
5. United Airlines
6. Oral-B toothbrushes
7. Sprint
8. Volvo
9. AIG insurance
10. Buick
11. Honda
12. Chevron
13. U.S. Navy
14. Honey Nut Cheerios
15. JCPenney
16. Miller Lite beer
17. Mitsubishi
18. Shiner bock beer
19. Andersen Consulting
20. Bell Atlantic

KEY: A) 5; B) 1; C) 7; D) 9; E) 17; F) 2; G) 8; H) 19; I) 6; J) 3; K) 10; L) 4; M) 18; N) 13; O) 15; P) 12; Q) 14; R) 16; S) 11; T) 20

**S**TARS TRYING TO EMULATE THE CAREERS OF BERGMAN OR BOGIE might feel like they're actually in *Casablanca* themselves when they walk into Kass Bah, a restaurant/lounge on the less-traveled western end of Melrose Avenue. It's got the usual suspects inside, like Rick's, and it's got Rick's relaxed, no-questions-asked feel, too. "I wanted to create an upscale yet casual place that doesn't cater to moguls or trendies, but where everyone could come and feel comfortable," says owner Robert Kass, who used to run L.A.'s fashionable nightclub the Living Room. Kass drew on his world travels for inspiration and installed dark-green leather booths, wicker chairs, a mahogany-wood-paneled bar and copper accents to create an oasis that's decidedly colonial British Empire re-done for the



Hollywood set. There's even a curtained-off Moroccan-themed smoking parlor, where a canopy hangs suspended above a seating area of red-and-gold upholstered couches, patterned pillows and ottomans, hammered-silver cocktail tables, and lots and lots of hazy fumes.

The concept seems to be working. The packed house frequently includes such luminaries as George Clooney (who likes the live mambo band on Mondays), Courteney Cox, Lisa Kudrow, Paula Abdul and Jerry Seinfeld. Gary Oldman regularly lunches on Kass Bah's California cuisine, and venerable chef Wolfgang Puck claims it is the only restaurant besides his own at which he'll dine. Other celebs who have visited as time's gone by include Cameron Diaz, Leonardo DiCaprio and Val Kilmer. —Stacie Hougland



photographed by stephanie  
pfriender for montage •  
styling by robert behar •  
hair by john blaine for  
mop/celestine l.a. • makeup  
by monika blunder for rex •  
pastel green chiffon dress  
by chloe • makeup products  
by smashbox cosmetics •  
see buyer's guide for  
shopping details

**RACHEL HUNTER, THE STATUESQUE** ex-model and estranged wife of raspy-voiced dino rocker Rod Stewart, knows she has long shadows from which to emerge. But the 30-year-old Brit mother of two is determined to make a name (and a living) for herself now that she's no longer decorating Stewart's arm. Can she possibly distinguish herself from the assembly line of beautiful ex-wives of celebs, let alone from the parade of model/actresses hitting the soundstages? "In England, I've always been seen as a tag-along, but, thankfully, it's a little different in America," she declares. The résumé she's working from consists of several indie films, including the new ensemble comedy, *Just a Little Harmless Sex*, in which she plays a resigned-to-her-fate waitress to such costars as Alison Eastwood and Jonathan Silverman. "This character brought up my own issues about being honest and direct," she says. "It made me start digging down deep into myself."

Such introspection no doubt played a part, too, in the recent drama

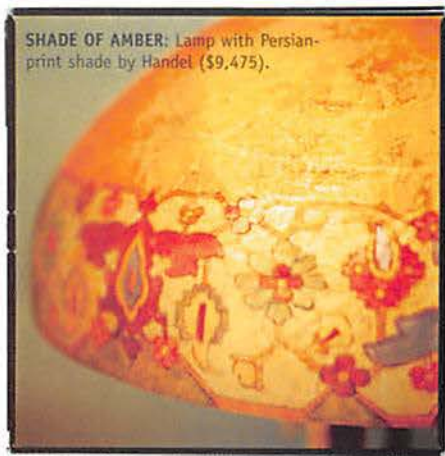
## Rachel Hunter

of Hunter's personal life, which has found the press speculating that she grew so bored with her fabulously rich older husband that she may have stepped out with a younger swain, namely Michael Weatherly, who had a recurring role on the TV series "Jesse." "People thinking I had an affair gets my hackles up," she asserts. "My morals and ideals mean that I could never do that to an eight-year marriage." So what did incite her uncoupling from the guy she still describes as "incredible" and "an amazing father"? "I was 21 when we met and you only think you know a lot when you're that age," she offers. "You approach 30 and start thinking, 'I have a spine. There are certain things I like to do, others I don't. What is honestly important to me?' Having two children, with whom I'm extremely involved, those things come quickly to the surface because you see how very fast life goes by."

Perhaps knowing that she's got a way to go before catching up to such other former models as Natasha Henstridge, let alone Cameron Diaz, Hunter says, "The chance to do big studio films would be great, but if I did independent films for the rest of my existence, fine. What I really like is just working, playing roles where I can investigate human psychology." And if the acting thing doesn't pan out? "I'd love to go off and do child psychology," she says, then laughs: "Imagine me looking after poor little children. Scary, wouldn't it be?" —Stephen Rebell



# Conspicuous Consumption



**SHADE OF AMBER:** Lamp with Persian-print shade by Handel (\$9,475).



**OFFICE SUPPLIES:** Globe-Wernicke bookcase (\$2,175); Limbert armless chair (\$475); Gustav Stickley desk (\$5,475); Tiffany base and Steuben lamp (\$5,875); Gustav Stickley smoker's cabinet (\$4,250); Handel lamp with Persian-print border (\$9,475); L&JG Stickley armchair (\$4,375). All items available at the Detelich Gallery (800-595-8192).



**SITTING ROOM:** Gustav Stickley bent-arm Morris chair (\$12,500); L&JG Stickley footstool (\$775); Handel floor lamp (\$14,575); Gustav Stickley men's costumer (\$1,575); the Quaker Shop settle (\$10,500); Gustav Stickley taboret (\$2,275).

Stars hankering for a pre-Hollywood time fill their homes with American Arts & Crafts furniture—solid, simple stuff that, thanks to them, now goes for gazillions.



**Mel Gibson**

**Brad Pitt**

**Bruce Willis**

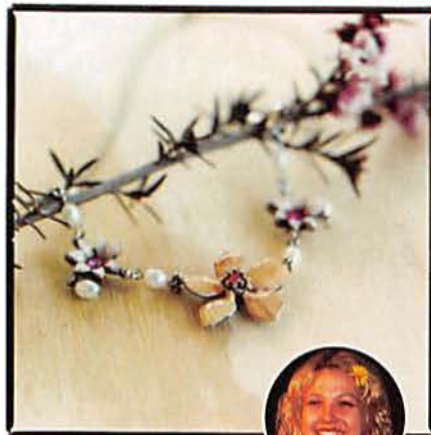
Furniture maker Gustav Stickley loathed the froufrou and stylistic excesses of Victorian-style furniture, so he designed the antidote: clean-lined, mostly handcrafted pieces. Labeled American Arts & Crafts (and sometimes called Mission), the look caught on with middle-class and wealthy folk who deplored anything overdone and embraced the back-to-nature philosophy of what was, by the turn of the century, a movement. So why are some of the world's flashiest people buying the stuff up in bulk today? According to Denise Detelich of the Detelich Gallery in Santa Monica (whose merchandise is pictured above), stars want to capture a homey, earthy feel that links them to the past. The biggest collectors include **Brad Pitt**, **Mel Gibson**, **Joel Silver**, **Barbra Streisand**, **Richard Gere**, **Bruce Willis** and **Demi Moore**. But that's not where the relationship between Arts & Crafts and Hollywood ends—pieces have popped up in *Legends of the Fall* (star Pitt pur-

chased a few pieces from the set), *You've Got Mail* and *Analyze This* as well as on TV's "Mad About You." As celebrities have picked up on the trend over the last decade, prices at Arts & Crafts auctions have quadrupled. The most coveted items? Original vintage pieces (1900 to 1918) from Gustav Stickley and his two brothers, from Greene & Greene, from Limbert and from Roycroft. Lamps from Handel and from Tiffany, as well as art pottery from Newcomb, from Grueby, from Teco and from Rookwood, have been fetching astronomical prices, too. It's only a matter of time before Arts & Crafts furniture vanishes, so you'd better beat Brad to Detelich or to one of the other Arts & Crafts hotspots (Circa 1910 Antiques in West Hollywood, Lifetime 20th Century Gallery in Hollywood and Pasadena Antique Center in Pasadena) before the last Stickley bow-arm Morris chair (which in primo condition could go for as much as \$22,000) disappears.



# Conspicuous Consumption

Actresses are starting to look like full-time flower girls thanks to a trend that just won't wilt—blossoming accessories.



## petalpusher

Sure, diamonds are divine if you need to sparkle at a shindig, but they just don't cut it for silly days in the sun. That's where Gerard Yosca's enamel jewelry comes in. Designs featuring all the lovely things you'd find in your own backyard (excluding weeds and worms) have helped **Julia Roberts**, **Drew Barrymore**, **Kim Basinger** and **Brooke Shields** bloom. (212-302-4349)



## bouquetbags

You've heard of a pocket full of posies—now you can get a pocketbook full of posies, thanks to princess of purse-making **Kate Spade**. Her floral creations, which look like something Gidget would have brought to the beach, have been plucked up by **Gwyneth Paltrow**, **Sarah Jessica Parker** and **Reese Witherspoon**. (310-271-9778)



## flowerbedhead

Forget hair spray or mousse—the only things you need to keep your hair looking fresh are daffodil- and daisy-decorated clips. If you too want to be a modern-day Dorothy Lamour, buy what **Ashley Judd**, **Meg Ryan**, **Cameron Diaz** and **Sarah Michelle Gellar** have already purchased—**Tarina Tarantino's** delightful flower barrettes. (213-694-1998)



## garden goodies

**Tracey Ross's** swanky store on the Sunset Strip offers the trend *de la* Tinseltown, which is why **Jennifer Aniston**, **Melanie Griffith** and **Goldie Hawn** (who shops with daughter **Kate Hudson**) are frequent visitors. The best thing about the boutique? It offers a garden variety of accessories—like the pictured **Tocca flip-flops**. (310-854-1996)





LOOK  
The Show  
Must Go On, and On . . .  
E  
F



**Janine Turner**, *Leave It to Beaver*



**Uma Thurman**, *The Avengers*



**Claire Danes**, *The Mod Squad*



**Cameron Diaz**, *Charlie's Angels*



**Jodie Foster**, *Maverick*

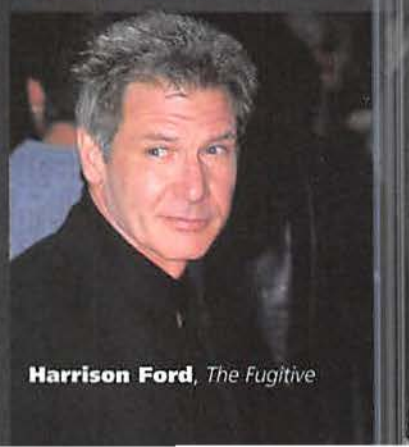


**Christina Ricci**,  
*The Addams Family*,  
*Addams Family Values*, *Casper*



**Will Smith**, *Wild Wild West*

Many of the stars shown here have actually done time on TV shows; all of them have starred or will star in movies based on TV shows.



**Harrison Ford**, *The Fugitive*



**Debra Messing**, *McHale's Navy*



**Elijah Wood**, *Flipper*



**Shelley Long**, *The Brady Bunch Movie, A Very Brady Sequel*



**Salma Hayek**, *Wild Wild West*



**Mel Gibson**, *Maverick*

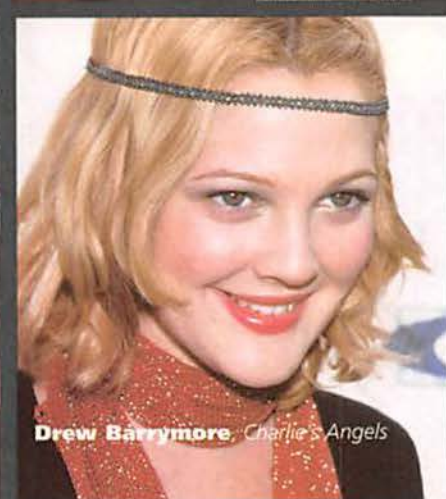


**Tom Cruise**, *Mission: Impossible*

**Fran Drescher**, *Car 54, Where Are You?*



**Matt LeBlanc**, *Lost in Space*



**Drew Barrymore**, *Charlie's Angels*



**Lea Thompson**, *The Beverly Hillbillies, The Little Rascals*



# Hollywood Ink



## BOY'S TOWN

It's nice to see that Hollywood is finally giving gay characters bigger parts in films—

from *The Object of My Affection* to *My Best Friend's Wedding* to *Gods and Monsters*. And it's even nicer to see that there are more coming out. BETTY THOMAS is in line to direct the PETER LEFCOURT-and-LARRY LEVIN-scripted adaptation of Lefcourt's entertaining novel *The Dreyfus Affair: A Love Story*, a romantic comedy about a very married major league shortstop who falls for his second baseman. The script, which is said to be one of the coolest and funniest in town, bounced around such studios as Disney and Fox before New Line execs picked it up. Murg's heard that CHRIS O'DONNELL, JERRY O'CONNELL and BRENDAN FRASER have been mentioned for the lead, though it's also been rumored that the filmmakers may want to skew more senior and cast someone like KEVIN COSTNER. We've already heard oodles about that *Kramer vs. Kramer*-esque dramedy, *The Next Best Thing*, in which gay dad RUPERT EVERETT will battle MADONNA for the right to raise the child they made together, but what's going on with that other Everett flick, the one in which he'll play a happily married, big-time Hollywood star who happens to be gay? He's already written a draft of the script and it's been said that the actor wants to star with his *My Best Friend's Wedding* collaborator JULIA ROBERTS, so what's taking so long?



## BADSEED

**+** The young son of one of the most rapacious forces in the entertainment world is already earning a rep as an out-of-control monster. It doesn't help that his parents indulge his every demand, including the right to choose his dates from head shots borrowed from one of the town's mightiest theatrical agencies. The kid also drops his father's name at the hottest clubs and restaurants so that doormen and maitre d's will sweep him to the front of the line. Other way-too-rich Hollywood parents won't let their little darlings hang around the brazen brat, but they won't speak up to the punk's papa, either. The million dollar question: what's he going to be like when he turns 17?

## VERYBADSEED

**+** You've got to feel for the beautiful, aspiring actress daughter of that glamorous showbiz semi-legend and hyphenate. Mom never seems to miss a day of work, even though she spends most of her waking hours in a pot-and-alcohol-fueled stupor. The daughter's got her mom beat: she never seems to miss a night of notorious bed hopping, club crawling and heroin shooting in the diviest of dives in L.A. and New York. Tension between the two screwups reached an all-time high when the daughter paid her mommy an unannounced visit only to find the woman panting through a passionate ménage à trois, which included Mummy's live-in stud and the daughter's very own 19-year-old singer boyfriend.

## sharon'sguys

Sharon Stone has played the love interest of some pretty, uh, interesting-looking guys—Steven Seagal in *Above the Law*, Sylvester Stallone in *The Specialist*, Dustin Hoffman in *Sphere* and—gasp!—Joe Pesci in *Casino*. But her next role takes the cake—she'll play the wife

of Woody Allen in *Picking Up the Pieces*. Perhaps Stone felt audiences would believe that she could be attracted to the Woodman because, remember, we saw her blow him a kiss back in 1980's *Stardust Memories*.



ABOVE THE LAW



THE SPECIALIST



SPHERE



CASINO



## franchising keanu



**STEPHEN HUNTER**  
POINT OF IMPACT

Now that Keanu Reeves has revved up his career big-time with that monster box-office hit *The Matrix*, it looks like Hollywood wants to slip him into a franchise role as soon as possible. He'll earn \$12.5 million against a percentage of the gross to star in *The Replacements*, the football comedy which could well prove to be an audience pleaser along the lines of such other jock-y hits as *North Dallas Forty*, *Varsity Blues* and *Major League*. Even bigger franchise potential could loom for Reeves, though, in Paramount's *Shooter*, a thriller based on *Point of Impact*, the first of three novels in a series by Baltimore Sun film critic Stephen Hunter. Though a director has yet to be chosen, Barry Levinson, Mark Johnson and Erwin Stoff (Reeves's longtime manager) are attached to produce the dark tale about a sniper who gets fiendishly double-crossed when an assassination he's been hired to prevent goes horribly wrong. The story is already being compared to the 1975 Robert Redford/Faye Dunaway conspiracy drama, *Three Days of the Condor*, which makes sense since Redford had earlier been interested in making a movie based on Hunter's book.

## movin'onup

TV has almost become a farm for breeding potential movie actors. The newest to be plucked from the small screen? Melina Kanakaredes, that curly haired doll from NBC's soap opera "Providence," has been cast opposite Robert De Niro and Edward Burns as an investigative reporter in director John Herzfeld's dark drama *15 Minutes*, about people who murder in order to become famous. Her acting will be put to the test during her love scenes with De Niro, who didn't have chemistry with Amy Brenneman in *Heat* or with Uma Thurman in *Mad Dog and Glory* or with anyone else in recent memory. "Ally McBeal"'s tough-cookie Lucy Liu will play a Chinese princess who gets rescued by Jackie Chan in the karate-chopper *Shanghai Noon*, a follow-up to her small role in *True Crime*. Then there's that "Will & Grace" looker Eric McCormack who'll star in Mulberry Films's *Old Hats* as a retirement home administrator who's forced to take two geezers on a road trip.

## newblood

With TOM CRUISE, BRAD PITT and LEONARDO DICAPRIO booked for eons, and with beauties like CAMERON DIAZ, ANGELINA JOLIE and CATHERINE ZETA-JONES in need of male lookers to costar with, Hollywood is aggressively trying to find a fresh crop of leading men. JIM CAVIEZEL, whose killer cheekbones and soulful presence got him noticed in *The Thin Red Line*, has taken small parts in ANG LEE's *Ride With the Devil* and OLIVER STONE's *Any Given Sunday*, but after those films he'll take a larger role opposite DENNIS QUaid in the sci-fi firefighter drama *Frequency*. He's also rumored to be up for a big, juicy, Kleenex-shredding love story opposite a hot young looker, so stay tuned. AARON ECKHART, who played a manipulative prick in *In the Company of Men* and a mousy, impotent husband in *Your Friends & Neighbors*, took a career leap out of indies when director STEVEN SODERBERGH (*Out of Sight*) picked him over dozens of other hopefuls to star as the biker boyfriend of the crusading, real-life legal secretary *Erin Brockovich*, who will be played by JULIA ROBERTS. JOSHUA JACKSON, who plays Pacey on "Dawson's Creek" and who popped up in *Urban Legend* and *Cruel Intentions*, has landed the lead in Universal's *Skulls*. He'll play a Yale student who learns there's something fishy about the secret society into which he's just been voted after one of his classmates gets offed in a mysterious fashion. The Ivy League thriller is being described as "The Firm for this generation," which, if true, could push Jackson up to the level his "Dawson's Creek" costar JAMES VAN DER BEEK is in after starring in the surprise success *Varsity Blues*. MICHAEL VARTAN, who made hearts flutter when he planted one on DREW BARRYMORE in *Never Been Kissed* and will next star opposite MADONNA and RUPERT EVERETT in *The Next Best Thing*, is rumored to be super close to stealing away from a very A-list actor a huge role in one of next summer's action-event flicks. Also in this category is "Felicity" knockout SCOTT SPEEDMAN—Hollywood is keeping a very close eye on him to see if he'll smolder on the big screen when he stars opposite GWYNETH PALTROW in the karaoke-club drama *Duets*.



CAVIEZEL



ECKHART



JACKSON



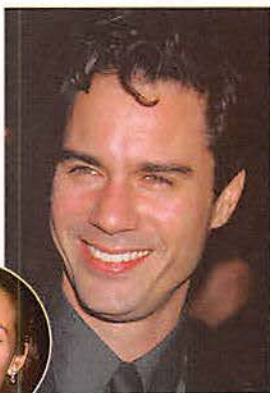
VARTAN



SPEEDMAN

## THIS'N'THAT

Matthew Perry, who's dead-on perfect as Chandler on "Friends," wasn't able to turn *Fools Rush In* into a hit, though there were plenty of whizbang jokes in it. Early word on his new flick, *Three to Tango*, a love-triangle comedy with Neve Campbell and Dylan McDermott, says it won't be able to scare up more cash than *Fools Rush In*. That may be why Perry is taking a smaller role in *The Whole Nine Yards*, a comedy in which he'll play a suburbanite who gets in hot water when he learns that his new neighbor, played by Bruce Willis, is a hit man under cover of the witness protection program. Rosanna Arquette will play Perry's mate while Amanda Peet plays Willis's gal pal... Nick Nolte has been bombarded with film offers since he received an Oscar nomination for *Affliction*, so it seems odd that he's chosen to return to Merchant Ivory, who miscast him as Thomas Jefferson in *Jefferson in Paris*, to star opposite Uma Thurman and Anjelica Huston in *The Golden Bowl*. Nolte will play yet another American in Europe, but this time he's getting caught up in the problems of his family, not the problems of his countrymen.

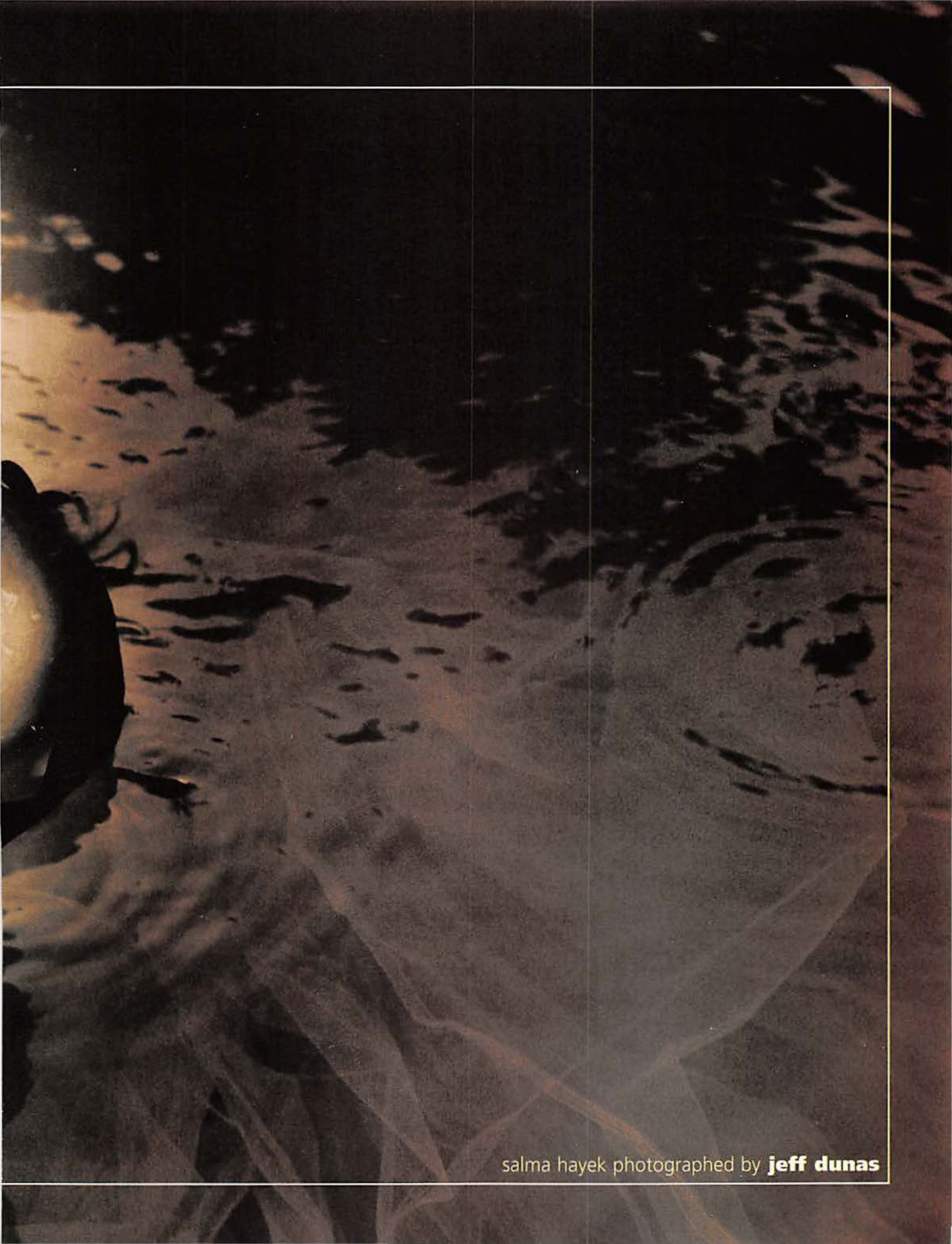




# Gallery







salma hayek photographed by **jeff dunas**



# Casting Calls

## castingabout

### here's to life



For his very funny performance within a very good ensemble of actors in the excellent-until-the-last-10-awful-minutes-destroyed-everything *Pushing Tin*, JOHN CUSACK was rewarded with next to no box office. Too bad, too, because *Pushing Tin* actually had something on its mind and in its script. But not to worry. Cusack will soon appear in the clever, grown-up ensemble pic *Being John Malkovich*; the substantive adult ensemble pic *Cradle Will Rock*; the twenty/thirtysomething movie he cowrote and STEPHEN FREARS is directing, *High Fidelity*; and he's just signed to do *Life of the Party*, yet another ensemble pic geared to grown-ups. So yeah, Cusack's capable of doing stuff like *Con Air*, but mostly he chooses projects that have their wits about them. *Life of the Party* definitely does. It's a smart, cleverly penned tale of a writer (Cusack) who has taken himself off to Antibes to write and drink heavily, particularly the latter. The writer's

stateside pal (to be played by STEVE ZAHN) senses the slide Cusack is on and amasses a group of friends to cross the Atlantic on a mission-of-mercy "intervention." All the friends are screwed up enough in their own pre-midlife-crisis crises that they're a dubious lot to be helping Cusack, but it all makes for amusing mutual intervention. Everything in this film rests on the performers' and director's ability to make hay with a lively, witty script. Then it'll be up to Hollywood marketing minds to target the audience for a low-concept, thirtysomething product. That audience is obviously out there, but seems to be getting drowned out by "Dawson's Creek" drones and Jar Jar Binks drivel.

### happy to be sad

"She is inebriated by the black cloud of life, despondent, offering only vacant eyes." That's how the rambling script for *Prozac Nation: A Comedy About Depression* describes the lead character Christina Ricci may end up playing. Needless to say, this "comedy" is of the decidedly deadpan variety. Following hard on the heels of the Winona Ryder pic *Girl Interrupted*, about famed top-drawer loony bin McLean Hospital and its '60s female denizens who suffer severe, if vague, personal problems, *Prozac Nation* is an adaptation of the book in which Elizabeth Wurtzel chronicled her severe, if vague, personal problems as a girl growing up freaked out and left out in the '70s and '80s. McLean is still in business these days, of course, but here we have the story of how little capsules came to do much of the job psychiatric hospitals used to do. In view of Hollywood's ever-accelerating obsession with teen viewers, it's inter-



esting to note that this project features teen Ricci moping about in a manner truly at odds with the cheery can-do adolescent vibe that's so au courant. The flashbacks early in the script recount a nasty divorce, parental breakdown, bathroom coke snorting, high school sex and other things sure to lead to *Prozac*. Then there's the scene in which Ricci's character takes a pair of nail clippers to her flesh during gym class. In today's fluctuating, confusing crosscurrents of teen and twenty-something entertainment dos and don'ts, do enough people really want to see this sort of material? If the discussions said to be going on with Ricci work out, that'll sure help the project. She's the right girl for the job of making the grim funny. But she'd probably be the first to admit it's going to take a director with a strong point of view to bring shape to this film.

## in character

### What are they going to do next?



Sharon Stone gets close to a thoroughbred in *Simpatico*.



Winona Ryder gets frightened in *Lost Souls*.



Jon Bon Jovi and Matthew McConaughey get tough in *U-571*.



Tom Hanks gets official in *The Green Mile*.



# Premieres

For a look at the current state of the mockumentary genre, check out **Drop Dead Gorgeous** and **The Blair Witch Project**.

## mockinspiration

**L**EAVE IT TO HOLLYWOOD to beat even a good idea into the ground. When Rob Reiner directed his very first movie, 1984's *This Is Spinal Tap*, in a mock-documentary style, it seemed like a delicious conceit. Of course that wasn't the first film to blur the line between documentary and fiction. In 1983, Edward Zwick directed an extraordinary TV movie called *Special Bulletin*, which presented a story of nuclear terrorism in the format of a TV newscast. That film was probably inspired by Orson Welles's 1938 radio broadcast of *The War of the Worlds*, which terrified the country by presenting H.G. Wells's classic tale as if it were a breaking news event. The 1995 film *To Die For* was also done in fake cinema vérité style, with various characters addressing an unseen interviewer. More recently, Christopher Guest's *Waiting for Guffman* (1997) and the British film *Still Crazy* (1998) presented still more variations on *Spinal Tap*. Over all these decades, the pseudo-documentary form has shown considerable resilience, lending itself to outrageous satire as well as frightening drama. But can it be reworked indefinitely?

The law of diminishing returns has perhaps already set in. *Drop Dead Gorgeous*, a new black comedy about a teenage beauty pageant that's ostensibly being filmed by a documentary crew, borrows not just from *Spinal Tap* and *To Die For* in its form, but from *Fargo* in its regional satire, from the cable movie *The Positively True Adventures of the Alleged Texas Cheerleader-Murdering Mom* and the 1975 film *Smile* in its content, and from *There's Something About Mary* in its gross-out humor. True, *Drop Dead Gorgeous* has some hilarious moments, but all these echoes of earlier (and usually better) movies turn it into the ultimate in derivative entertainment.

With jokes about the deaf and the retarded, and about lecherous men ogling teenage flesh, the movie is politically



was wicked but not mean-spirited, this film is a one-dimensional cartoon. And despite all its yaks over death and dismemberment, it isn't really as hard-edged as another recent comedy about teenage chicanery, *Election*. In that movie no one escaped the filmmakers' satiric scalpel, but in *Drop Dead Gorgeous*, Dunst's

**With jokes about the deaf and the retarded, and about lecherous men ogling teenage flesh, Drop Dead Gorgeous is politically incorrect with a vengeance.**

character is treated too sentimentally as the epitome of working-class spunk. The film would have needed an added layer of irony to qualify as truly black-hearted satire. The mock-documentary format yields some witty moments—as when several murders catch the crew off guard—but too many others seem forced.

There's no way that even crass characters like these would allow a camera crew to eavesdrop on some of the intimate encounters we see. This is a gimmick movie that keeps congratulating itself on its hipness, even when it lapses into sophomoric silliness.

*The Blair Witch Project* presents a more original variation on the mock-documentary form.

**JUST TOO GOOD TO BE TRUE:** (top to bottom) Denise Richards with Mr. Rushmore on her head; with Mindy Sterling, Kirstie Alley and Sam McMurray; and with her happy poodle skirt—all from *Drop Dead Gorgeous*; Heather Donahue in *The Blair Witch Project*.





A trio of student filmmakers decides to make a documentary about the rumors of an evil spirit haunting a Maryland forest, and as they chronicle their investigation, they are gradually drawn into a web of real terror. We haven't seen a horror film done in this mock-documentary format for some time, and we're intrigued because the movie has a clever setup and completely credible performances by the three unknown young leads—Heather Donahue, Michael Williams, and Joshua Leonard. The novelty of the premise helps to explain why the movie captivated audiences at its first midnight screening at Sundance. But when you see *The Blair Witch Project* away from that hothouse festival atmosphere, it loses some of its allure. The story is told entirely with the young filmmakers' handheld cameras, and while this subjective point of view is ingeniously sustained, it also becomes grating as the camera wobbles and shakes or simply fades to black. The poor technical quality of the film may have been partly intentional, but after awhile it's just plain difficult to watch a movie that looks so ragged. Beyond this, the film's low-key approach doesn't really pay off. In theory I'm all for a movie that aims

**A CRY IN THE DARK:**  
Heather Donahue in  
*The Blair Witch Project*.



***The Blair Witch Project* has some evocative moments, but on the whole it's too tame to draw us into an ever-tightening vise of terror.**

to scare us without grisly violence and expensive special effects, but in practice that subtle strategy requires far more imagination than filmmakers Daniel Myrick and Eduardo Sanchez demonstrate. The 1963 version of *The Haunting* also deployed eerie sound effects rather than crude visual jolts, but it was masterfully engineered from start to finish.

*The Blair Witch Project* has some evocative moments, but on the whole it's too tame to draw us into an ever-tightening vise of terror. We remain comfortably detached, in the presence of a shrewd academic exercise rather than a bone-chilling melodrama.

Self-consciousness may indeed be what undoes the mock-doc form. The overriding problem with many of the late entries in this genre is that the filmmakers are so intent on wowing us with their cleverness that they never get around to eliciting a true emotional response.

## ALSO SHOWING



### ***The Lovers on the Bridge.***

Juliette Binoche made this movie several years before *The English Patient*, and Miramax has been searching for the right moment to release it. But some may wonder if there is ever a right moment for such a soupy romantic melodrama.

The star-crossed lovers are two homeless waifs who meet on the Pont-Neuf; she's an artist who is going blind, and he's a suicidal junkie. Director Leos Carax shows us an intriguingly seedy side of Paris, and he has a dynamic visual style that keeps us absorbed—at least until the plot spins out of control. Even *Magnificent Obsession* didn't have quite such a stupefying finale.



### ***When Love Comes.***

Rena Owen, the New Zealand actress who made such a strong impression in *Once Were Warriors*, delivers another electrifying performance as an aging singer desperate for a comeback. The film is perceptive about an artist's professional

and personal insecurities, and all of the ambisexual characters hanging around the Auckland music scene are sharply drawn. Director Garth Maxwell brings a lot of style and energy to the story, but ties the plot up too neatly at the end.



### ***Stiff Upper Lips***

lampoons decorous Merchant Ivory and "Masterpiece Theatre" productions. The plot is a woozy mélange of *A Room with a View*, *Maurice* and *A Passage to India*, with a bit of *Lady Chatterley's Lover* thrown in.

It sounds as if it should be a hoot, but the script is flat-footed, and most of the actors—including Georgina Cates, Prunella Scales and Sam West—overdo their caricatures of British snobs. However, it is fun to see Peter Ustinov chewing the scenery as a randy lord of the manor.



### ***Trick* and *Head On***

are the latest entries in the thriving gay-movie sub-genre. The first stars two appealing actors—sweet-natured Christian Campbell (Neve's brother) and hunky John Paul Pitoc—as lovelorn guys trying to find a place to be alone. But the secondary characters—especially the fag-hag sidekick played by Tori Spelling—are garish and the plot is wafer thin. The Australian



*Head On* is less ingratiating and more compelling. The main character, well played by the smoldering Alex Dimitriades, is under the thumb of his Greek immigrant family and he's frightened to express his sexuality except in coldly anonymous encounters. This film won't please gay audiences looking for a cuddly date movie, but it's a potent psychological study.



### ***Illuminata.***

Actors adore making movies about theater folk, and actor/director John Turturro has composed a loving homage to a theatrical troupe in New York in the early 20th century. Unfortunately, his heartfelt movie is not very witty or focused, and the characters are poorly defined. Turturro did, however, entice a splendid cast—including Susan Sarandon, Christopher Walken, Rufus Sewell and the ubiquitous Georgina Cates—to join him in this arch, flaccid exercise in nostalgia.

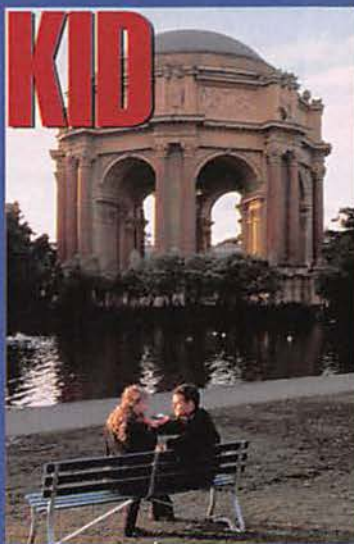


# MOVIE LIFE

on locations

## FRISCO KID

Tony Bennett left his heart there. Now Chris O'Donnell warms to the city by the bay in *The Bachelor*.



For nearly a century, movie directors and location scouts have been drawn to San Francisco for reasons that go far beyond the visual magic of its ornate Victorian homes, clanging cable cars and magnificent suspension bridges. In *Vertigo*, San Francisco served as a visual metaphor for the film's confused, unstable characters and zigzagging plot twists. The car chase up and down the city's hills in the 1968 Steve McQueen thriller *Bullitt* created an entire subgenre of cinema and remains a classic example of it; *Pacific Heights* used a prized neighborhood of the city as the setting for a thriller about yuppie real-estate greed and paranoia. While these and many other films have exploited San Francisco's menacing edge, fewer have fully capitalized on its romantic charm. Enter *The Bachelor*, a new romantic comedy in which a reluctant 29-year-old San Franciscan played by Chris O'Donnell learns he must wed within 24 hours or lose a \$100-million inheritance. Updating a role first played by Buster Keaton in the 1925 classic *Seven Chances*, O'Donnell spends a good part of the film running from wedding gown-clad women who chase him down the flower-lined jogging trails of Golden Gate Park, through the bustling Financial District and along the hilly cable-car route. In a cameo appearance, Brooke Shields accepts O'Donnell's marriage proposal in the historic Steinhart Aquarium. A scene between O'Donnell and girlfriend Renée Zellweger takes place near the neoclassical Palace of Fine Arts. Watch, too, for a scene with O'Donnell set among the wedding cakes and scrumptious pastries of Danilo's, one of the city's better bakeries.

Moviemakers don't only like filming in San Francisco—lots of them live there, too, like directors Philip Kaufman and Francis Coppola (who owns the hot Café Niebaum-Coppola). Even reclusive George Lucas occasionally descends from Lucas Valley up north to dine at San Francisco's cosmopolitan, elegant Le Colonial. When just visiting, stars like Barbra Streisand stay at the low-profile Mansions hotel or the Sherman House in Pacific Heights. On a grander scale, Sharon Stone and Ted Danson stay at the Campton Place Hotel in swank Union Square. In fact, it's easy to imagine the young lovers in *The Bachelor* honeymooning, multimillionaire style, in the Campton's luxury suite at \$1,125 for one unforgettable night. —Stephen Rebello





Musical instruments make beautiful, expressive and sometimes costly costars.

**INSTRUMENTAL:** (clockwise from below left) Instruments played vital roles in *Mo' Better Blues*, with Denzel Washington, Spike Lee and Joie Lee; in *The Red Violin*, with Samuel L. Jackson; and in *The Legend of the Pianist on the Ocean*, with Tim Roth.



Musical instruments not only look and sound sensational in films, they also make for powerful emotional drama, thanks to their ability to transform the lives of characters who play them. In *The Red Violin*, for instance, a violin varnished in the blood of the dead wife of a master Italian craftsman becomes sought after by successive buyers over three centuries. The handcrafted, bejeweled violin used in the making of the movie could, if it were the real thing rather than one of six relatively inexpensive props built for shooting purposes, be worth even more than the actual \$1.8 million Stradivarius featured in the film's auction sequence. Compare that with the \$300-a-pop Chinese-manufactured violins music-teacher Meryl Streep puts in the hands of Harlem schoolchildren in Wes Craven's upcoming *The Music of My Heart*. Of course, the drama of dis-



# THE SWEETEST SOUNDS

advantaged children discovering their own abilities makes even cheap violins seem worth their weight in gold.

Pianos also loom large in the plots of many films. In this fall's *The Legend of the Pianist on the Ocean*, the pianist played by Tim Roth performs on a burled-wood Hopkinson of London grand piano that looks like a million bucks but is actually worth only about \$2,400. A great musician would eschew such flashy glamour for a serious instrument like the \$160,000 Austrian Bösendorfer grand "played" by Geoffrey Rush in *Shine*.

You could probably name 10 movies right now in which horns exude life-altering powers—*Young Man With a Horn* (1950), *New York New York* (1977), *Round Midnight* (1986) and *Bird* (1988), for example. In Spike Lee's *Mo' Better Blues*, that's a world-class, customized Monette Raja trumpet blown by the relationship-phobic jazzman played by Denzel Washington (trumpet-maestro Terence Blanchard did the actual musical performance). Though a Monette Raja cost a cool \$8,000 when the movie hit theaters in 1990, the same model today would set you back \$15,000. But as with most films in which a musical instrument costars, it's not the actual cost of the instrument—or even the beauty of its sound—but what happens in the musician's heart that determines its true value. —Desirée Blanc





Stars from Meg Ryan to Jack Nicholson collect the paintings of Montana master Russell Chatham.

# A BRUSH WITH STARDOM

**CAUSING A STORM:** Russell Chatham's *Thunderstorm Over the Rockies* (1992) and, below, the painter and his admirers Jack Nicholson, Jeff Bridges, Meg Ryan and Robert Redford.

Contemporary impressionist Russell Chatham, whose moody Western landscapes are as much about murky emotions as they are about nature's many seasonal guises, lives in Livingston, Montana, but he's become as much a Hollywood figure as any fine artist could be. Jack Nicholson is responsible for introducing Chatham to the movie crowd and, as the owner of 30 Chatham originals, remains his most enthusiastic patron. "Peter Fonda was actually the first person in the movie business to buy a painting from me," says Chatham, "but Jack came in pretty soon after that, and then it was like dropping a rock in the water and the rings started spreading. People see something in someone's house and they say, 'What's that? Where'd you get it?'" Chatham is currently at work on a project commissioned by Harrison Ford (he's doing four paintings of different moods from which the actor will choose—an early snowfall on juniper trees; a bright, sunny day in Paradise Valley, Montana; a rain squall over Yellowstone National Park; and an evening along the Yellowstone River). Jeff Bridges is on Chatham's waiting list. Meg Ryan bought husband Dennis Quaid several of his paintings. Michael Keaton is a repeat client, and so's Robert Redford. Ali MacGraw turned studio head John



Calley onto Chatham's creations, and he's also a favorite of Warren Beatty and Anjelica Huston. Directors dig him, too—like Sydney Pollack and the late Sam Peckinpah ("Sam in his later years was a little out of touch, but he really did like my work")—as do rockers Don Henley, Glenn Frey and Jimmy Buffett. His art has popped up, too, on the covers of novels by such Western literati as Rick Bass and Jim Harrison, and on-screen in *Ghost* and *Sleepless in Seattle*.

Despite all the encouragement he's gotten from the filmmaking world, Chatham sheepishly admits he doesn't always return the compliment: "You won't want to print this, but I'm not a huge movie buff." Chatham's paintings are priced from \$3,500 to \$125,000 each, so if you're not a star yourself, you might want to consider his lithographs (\$400 to \$7,000). If you aren't ready to plunk down even that kind of change, try going to Livingston and getting a taste of his other venture—the Livingston Bar & Grill. "If there were any competition, this restaurant would still be better," says Chatham, "but you sort of have no choice up here." Celebs apparently like Chatham's food as much as his art: "When Redford makes his movies here, he comes in and has dinner every night." —Wolf Schneider



Melanie Griffith's small-town '60s cupcake goes on a shopping spree in *Crazy in Alabama* and comes up with outfits that can be worn today.

It's a known fact that you have to dress for the job you want, not for the job you have, which is why Melanie Griffith wears stilettos instead of morning slippers in husband Antonio Banderas's directorial debut, *Crazy in Alabama*. Playing a Southern housewife in the mid-'60s, Griffith gets to act out a unique version of one of the big screen's most entertaining fashion treats—the makeover—when her character decapitates the husband who stands between her and Hollywood, stuffs his head in a patent-leather hatbox and heads west to L.A., stopping in Las Vegas where she hits the jackpot and goes on a big shopping spree. What does she buy? Costume designer Graciela Mazón, who worked with Banderas on *Desperado* and *The Mask of Zorro*, figured Griffith's small-town hot potato would be slightly behind the fashion wave, so she studied old *Life* magazines and late '50s flicks starring Marilyn Monroe, Ava Gardner and Rita Hayworth for inspiration. She designed most of Griffith's wardrobe based on "the essence of the glamour of that era" and then added choice pieces she discovered in vintage stores like West Hollywood's Paperbag Princess and Decades in Los Angeles. Most of the period pieces fit the star beautifully, but Mazón chose to alter them anyway. "We made the neckline lower and the hems higher," she says. "With a body like Melanie's you don't want to hide anything." What's interesting about the costumes, though, is that they don't look anything like costumes—the classic designs could easily pass for the latest retro-glamour. —Heidi Parker



## PAST PERFECT



**CRAZY COUTURE:** Melanie Griffith wears clothes made by Graciela Mazón while walking down the street and gambling in Vegas, but opts for a vintage dress when heading out for a luncheon (top inset).



# the **big** Blur

Maybe because the changes happened slowly, we barely noticed them. But things are definitely different now.

**> Most of us now see the latest movies at home** (where the so-called small screen is, by the minute, growing larger) rather than in cineplexes (where the big screen is, by the minute, growing smaller).

**> Stars who break out on TV shuttle back and forth** between the small screen and the big screen.

**> Cable networks produce movies with big budgets** and star power that are indistinguishable from much of what goes into big-screen fare.

**> Box-office big timers like Tom Hanks, Susan Sarandon, Demi Moore and Eddie Murphy** take on network and cable projects.

**> Major moviemakers like James Cameron, Michael Bay, Cameron Crowe and Steven Spielberg** decide to launch TV series.

**> High-tech music videos and video games look more and more like movies**, while high-tech movies look more and more like music videos and video games.



**48 witchy woman**  
the latest TV sensation to take the inevitable leap into movies.



**54 the cable guy**  
the cable-company exec who knows how to wrangle movie stars.



**58 ripe berry**  
the frustrated movie star who finally took her project to the small screen.



**64 the alternative emmy ballot**  
a slate of award categories that does justice to the strange days of millennial TV.



**66 the all-american**  
the ethnic-chameleon movie actor who's excelled all over the small screen.



**68 the abc of going from the big screen to the small**  
the brilliant film director whose latest foray into TV made him swear off the medium forever.



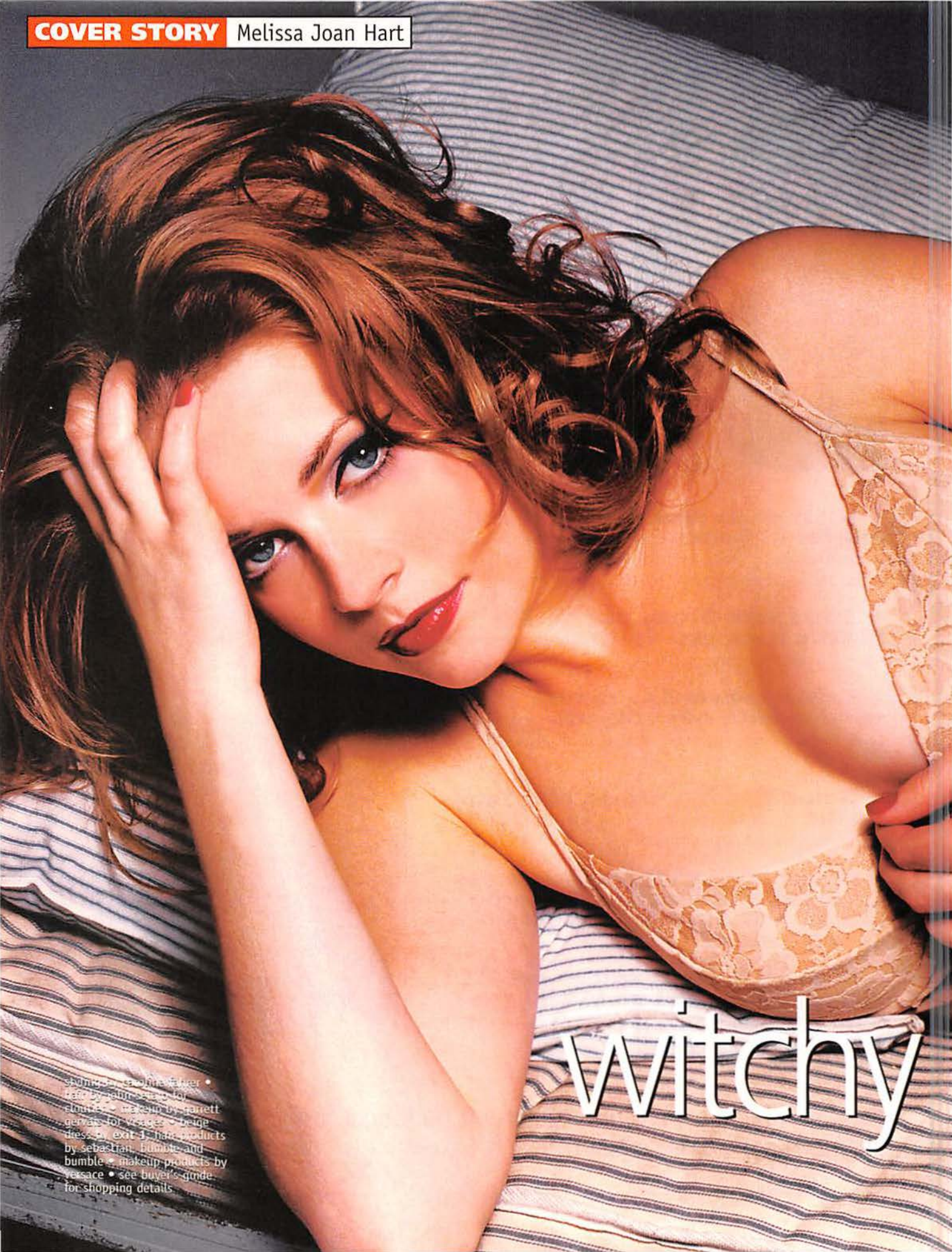
**72 beauty & the break**  
the gorgeous series star who's eyeing her options for a film career.



**78 the remotest idea**  
a stroll down the mental corridors of remote control.

The line dividing film from television no longer keeps people on one side or the other. It's the time of the Big Blur.





witchy

skincare • estée lauder •  
hair • johnson & johnson  
clothing • macy's • harry  
gervais for waxes • beige  
dress • eclair • hair products  
by sebastian • bumble and  
bumble • makeup products by  
versace • see buyer's guide  
for shopping details



Melissa Joan Hart has built up a massive young following as the immensely likable girl next door she plays on "Sabrina, the Teenage Witch." But now as she hits the big screen in *Next to You*, Hart is letting it be known that she, like Sabrina, is not exactly what she seems.

Melissa Joan Hart is one very big star. Even if you've never heard of her. She'd be the first to admit the possibility that you might not have become acquainted with her screen alter ego, the charming, vanilla-sexy, teen-angst-riddled heroine of ABC's "Sabrina, the Teenage Witch." After all, the witty, smartly packaged series, which has been renewed for a fourth season, has held a target demographic of preteen and teenage girls. And yet chances are you know exactly who Hart is, since her appeal spreads well beyond that of other three-named TV girls. Her deft comic timing and all-American accessibility on "Sabrina" have managed to pull in twentysomethings, parents and *guys* of all ages. It's like some brilliant genetic engineer spliced the genes of adorable Sandra Dee with no-guff, early Jodie Foster, and the result is a character that constitutes a beloved "guilty pleasure" for a vast population of non-teens. Sabrina is a parentless witch whose only guidance comes from two nutty, throw-caution-to-the-wind aunts and a sardonic talking cat. You're right if you think the setup sounds like a formula for camp, but Hart supplies the heart that keeps the show from serious silliness.

Though most TV stars as successful as Melissa Joan Hart have long since made the leap to the big screen, Hart is only now attempting the feat in the romantic comedy *Next to You*. The delay is understandable. The network, having captured lightning in a bottle, has paid Hart by the truckload to star in highly watched "Sabrina" TV movies (last year, it was *Sabrina Goes to Rome*, this year, it'll be *Sabrina Down Under*) as well as in non-"Sabrina" TV movies like *Twisted Desire*, *Two Came Back* and *Silencing Mary*. What's more, her popularity has spun its own profitable web of Melissa Joan Hart-related tie-in books, games, an upcoming animated "Sabrina" TV series and a "Sabrina" soundtrack on which she gamely covers Blondie's "One Way or Another." Even a feature *Sabrina* movie is brewing. In fact, Hart has marshaled so much cumulative clout as a young witch that she, with her mother, Paula, who executive produces the show, now run Hartbreak Films, a company with over 40 TV and film projects on the fire.

What's behind this girl-with-cat phenomenon? Many lives. At 23, Hart is the product of nearly 20 years of showbiz experience. Born to a housewife mom and lobster-wholesaler father and raised in Sayville, Long Island, she announced at age four that she wanted to be on TV. Her parents took her so seriously they escorted her to Manhattan auditions for TV commercials, which led to scads of TV ads on which Hart extolled the wonders of products like Rice Krispies and Splashy bathtub toys. The next step was Broadway, where child Melissa starred in *The Crucible* opposite Martin Sheen, and the prestigious Circle Repertory Lab Company's production of *Beside Herself* opposite William Hurt. Then, at age 13, Hart was cast in the title role of Nickel-

photographed by **Davis Factor**

# woman

by **Stephen Rebello**





odeon's hit series "Clarissa Explains It All," which kept her busy for four years, during which she relocated to Florida sans family. Her massive fan base from playing the do-gooding, problem-solving Clarissa made her the obvious choice to play the do-gooding, problem-solving Sabrina for ABC, for which she moved to L.A. with her family.

When Hart arrives to meet me in a crowded Studio City deli, her presence sparks an appreciative, friendly stir of recognition and murmuring among fellow diners. As we park ourselves and order massive lunches, I note right away that she's a revved-up, mile-a-minute talker and an infectious giggler who hardly has to work at being likable and wouldn't anyway. When she jingles her charm bracelet, which is inscribed with the names of her best girlfriends, or gleefully reveals her silly nicknames ("Smelly Melly" and "Smell-A-Licious") or lists Britney Spears as a "guilty pleasure," you could mistake her for a care-free, everyday twentysomething—except you already know that underneath that playfulness is a sharp, seasoned professional

with her eye fixed firmly on the prize. You could also mistake her for a guileless innocent. Whatever you imagine, she's not the girl you think she is. And she's certainly *not* Sabrina.

I start out by asking Hart why, except for a bit part in the Jennifer Love Hewitt-vehicle *Can't Hardly Wait*, she's confined herself to the small screen. She shoots me an "Are you kidding?" look and says, "Well, you make three times as much money doing TV movies as you do in features. A lot of offers get thrown at you when you're in a hit TV series—I had a taste of that when I was younger and doing 'Clarissa Explains It All.' I didn't dive into movies then and I don't want to now, either. If there was a movie script out there I really believed in, that I was available to do and that the producers wanted me for, I'd be doing it. But I'm doing *Sabrina Down Under* now instead, because I get to go to Australia for a couple of weeks with my very best friends who work on the show, and because the script has mermaids in it—which I love—and because I get a feature film deal with Disney for doing it,

and because it allows me to buy myself another piece of art."

Another piece of art? "You see," Hart tells me, full of surprises, "my life goals have been to travel and to learn as much as I can. Two summers ago, I took off with some of my girlfriends to Florence. No work at all, just totally submerging myself in the culture—besides learning to say 'Basta!' ('Enough!') to guys there who are very touchy-feely. Florence is all about art. And when I went to three or four exhibits in Venice, I fell in love with Picasso, and now I have four Picassos. Now that I'm going to Australia to do this movie, I'm going to buy myself another great piece. If a van Gogh or a Chagall were available for sale, I'd be really excited."

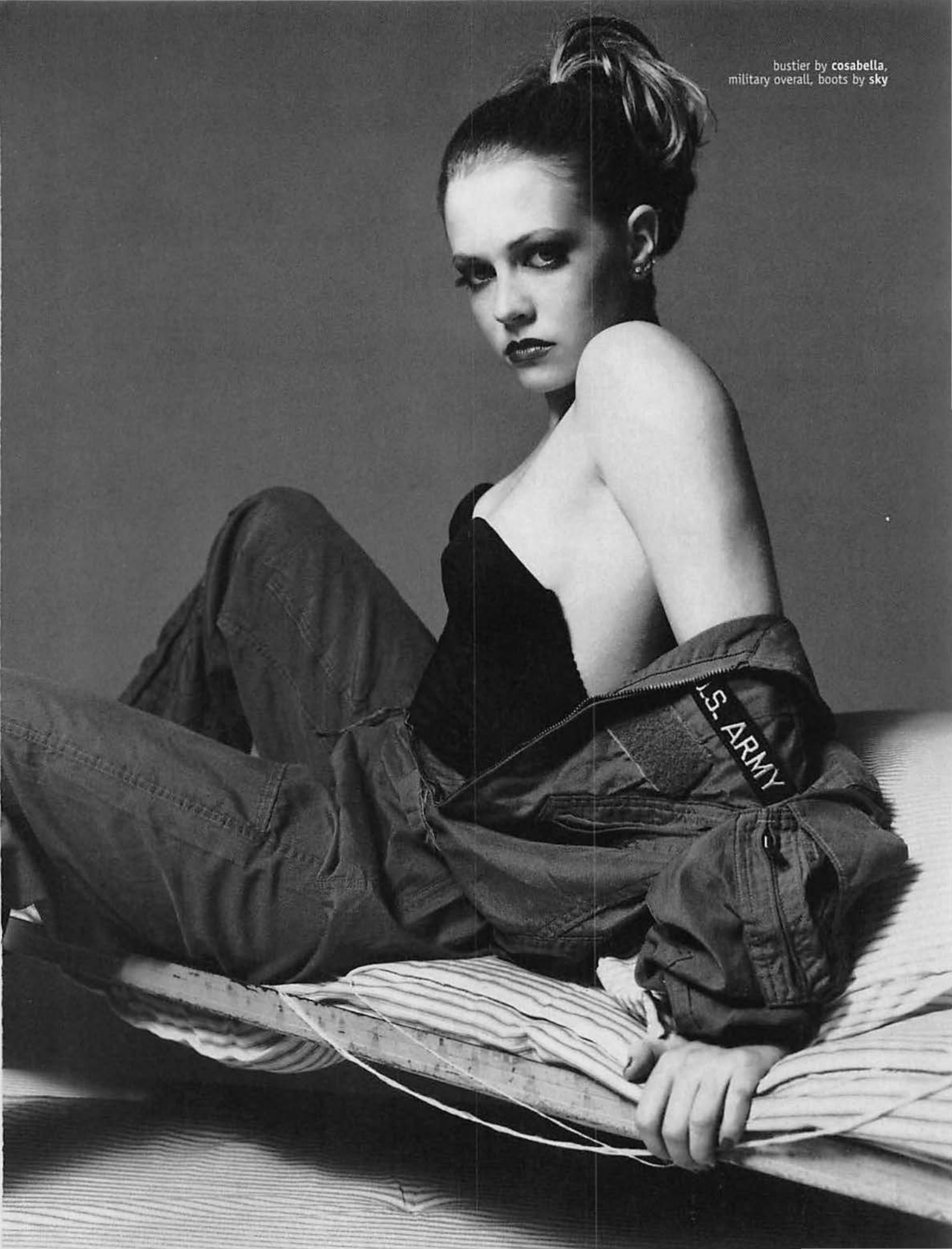
Do a movie, buy a masterpiece. Sounds like a smart way to handle rising career fortunes. But since the attempt to move from TV to movies is inevitable, what's her strategy? "It's all about taking small steps, not running," says Hart. And yet her first small step isn't really that small. Hart has to carry *Next to You*, a high school comedy about former best friends who've grown apart. She's the friend who's become one of the popular kids, and newcomer Adrian Grenier plays the boy who's turned into a rebellious misfit, but somehow they manage to hook up again. In the twinkly tradition of screen ingenues warming up for something meatier, Hart play-acts being in love and gets to do a drunk scene. "It's a great first movie for me because it's the kind of movie people expect me to make," She comments. "Plus, I'm really proud of it."

Then she scrunches her face and admits, "I've already been trying to deal with what's going to happen if I get bad reviews. On an acting scale of one to ten, I'd say I'm like a four or five. I was really disappointed with my acting during the first 20 minutes of the film. But I was happier with my work in the later, bigger

**"I'm a pretty open person. Like, if I have good sex, then the next day I'm going to tell everyone I know about it. Everyone."**



bustier by cosabella,  
military overall, boots by sky





bra by cosabella,  
black skirt, vintage  
boa by exit 1





## PeerPressure

Here's what Melissa Joan Hart's competition has been leaping off the small screen to do.



**Jennifer Love Hewitt**, lately of "Party of Five" and soon to debut in her own spin-off, "Time of Your Life," starred in both *I Know What You Did Last Summer* and *Can't Hardly Wait*. Later this year we'll see her opposite Ben Stiller in the comedy *The Suburbans*, and after that she'll be doing *Marry Me Jane*.



**Neve Campbell** of "Party of Five" hit pay dirt with *The Craft*, the *Scream* franchise and *Wild Things*. This fall she'll go for laughs opposite Matthew Perry in *Three to Tango* and then appear in her third *Scream* flick for Christmas. *Panic*, the ballet movie *Move*, and *Drowning Mona* are still to come.



**Katie Holmes** of "Dawson's Creek" has made *Disturbing Behavior* and *Go* since hitting the big time on the small screen. Neither was a hit. *Teaching Mrs. Tingle*, scripted by "Dawson's" creator Kevin Williamson, is her next try. Her best, though, might be Curtis Hanson's *L.A. Confidential* follow-up, *Wonder Boys*, in which she stars with Michael Douglas.



**Michelle Williams**, that other "Dawson's Creek" gal, starred in the hit *Halloween: H2O* and this summer she's headlining the comedy *Dick*. Upcoming is *But, I'm a Cheerleader*.



**Sarah Michelle Gellar** of "Buffy the Vampire Slayer" has had three hits—*I Know What You Did Last Summer*, *Scream 2* and *Cruel Intentions*—and a miss—*Simply Irresistible*—since buffing up.



**Keri Russell** of "Felicity" got movie offers galore when she became a star with her TV show, but she's made only one flick since, this fall's *Mad About Mambo*.

scenes, like when I play drunk, which lasted about an eighth of the movie. One of my guilty pleasures is gin and tonics—I love them! But, on the movie, it was just me and my acting teacher getting me through it. The big compliment was that everyone on the movie kept saying, 'Are you really drunk?' Hart sounds especially enthusiastic when discussing some of her young male costars, whom she ticks off her fingers. "Adrian [Grenier] is very good-looking and touching in it." Besides Grenier, there's Chris Park, "a great talent and a wonderful person," not to ignore Mark Webber, who's "adorable, talented and a star boy in the making. He's the next Leonardo DiCaprio."

As long as we're talking boys, is it true that she and Adrian Grenier had sparks *offscreen*? "We had a little 'thing' in the beginning," she admits with a grin, "but that happened more because of the characters we were playing. Adrian is wonderful and so sexy, and I love and respect him, but we would never be together. We're friends now, though." Hart stares off a moment, then continues, "That set was a soap opera, a total 'Peyton Place.' You can see a

lot of chemistry in this movie because four couples actually came out of it and two of them are still going strong." And did one of the non-permanent couples—she and Grenier—make any notable contributions to the annals of this particular "Peyton Place"?

She giggles and tells me of a tryst that occurred in a broom closet on the set. "Everyone was around, including the people who owned the house where we were shooting," she laughs. "We kind of went in there, got stuck and couldn't get out very easily, so that's how everybody knew what happened. It's weird because I don't usually get a vibe off actors. It's usually with musicians. Like, I met the members of Smashing Pumpkins when I did a 'Conan O'Brien' and, the other day, I talked to [lead singer] Billy Corgan about doing the *Next to You* soundtrack."

And now for the big question—does she worry about her chances on the big screen if *Next to You* tanks? "If it doesn't work out, I'll work my ass off to get another part to prove myself. My next step will be to take things further, maybe do something people don't even want to see me in.

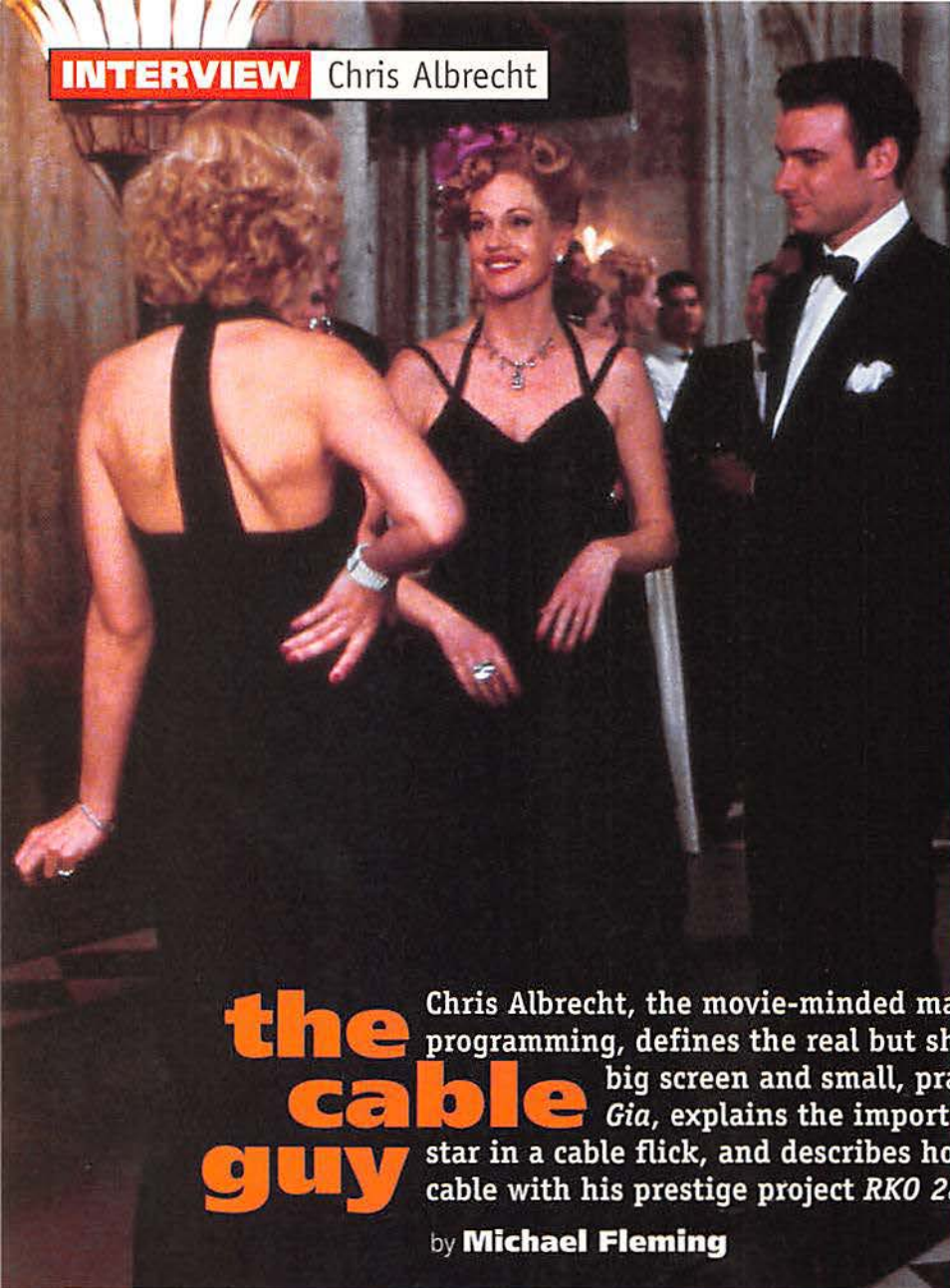
**"My next step after *Next to You* will be to take things further, maybe do something people don't even want to see me in. There's a heroin movie I'd love to do, in which I'd play a nice girl who happens to be addicted."**

There's a heroin movie I'd love to do, in which I'd play a nice girl who happens to be addicted. I'd love to play the darker side of a good person. But, then again, no one's going to buy me right away as a bad girl."

Maybe not, but that hasn't kept Hart from going out tirelessly on auditions. When I rattle off a few I've heard about, she interrupts and says, "Auditions are a whole different sport than acting. I hate them and I suck at them. Like, I had to eat an apple while saying lines for *Lolita*—I was too embarrassed to give anything but a bad audition. I auditioned for *Scream*, even though I don't think I was seriously in the running. When I was asked to audition for *Urban Legend* and *I Know What You Did Last Summer*, I didn't want to because there was no way they were going to improve on or duplicate *Scream*. *Go* would have been a good step, but they'd already cast it when I went in. I auditioned for *Election*, thinking, 'Whoa, this is a weird one.' I didn't like the script for *Pleasantville*, so I wouldn't go in. I was pushed to read with Kirsten Dunst for *Drop Dead Gorgeous*, a role I didn't understand or want anything to do with. They really wanted to like me, but they were disappointed and I cried my eyes out after that, it was so bad. But with *The Mod Squad*—the first script, not the final version—and with a Fox 2000 project Leelee Sobieski just got called *Here on Earth*, I thought, 'Who do I have to blow to get this?'"

Though Hart lets out a merry laugh to let me know she's just kidding, I can't help wondering how playful this girl would get to land a role. Or how competitive she could become. "Competition is fierce among actors my age," she says, not kidding now. "There's no way I'd say I belonged in the room with Denise Richards or Catherine Zeta-Jones, but Jennifer Love Hewitt or Sarah Michelle Gellar, who get offered many more things than I do—why not?"





**the cable guy** Chris Albrecht, the movie-minded man heading up HBO's original programming, defines the real but shrinking differences between big screen and small, praises Angelina Jolie for gracing *Gia*, explains the importance of having Susan Sarandon star in a cable flick, and describes how director Ridley Scott went cable with his prestige project *RKO 281*.

by **Michael Fleming**

**W**hen Ridley Scott, director of such films as *Alien* and *Thelma & Louise*, tried to put together *RKO 281*, his pet project about the making of *Citizen Kane*, top actors from Edward Norton and Marlon Brando to Dustin Hoffman and Meryl Streep swarmed over the plum parts. But studios were wary of the kind of prestige film that could easily disappear from screens overnight and take its \$30-million budget (plus another \$25 million in marketing) with it. Scott did have one relentless suitor: HBO, the pay network endlessly searching for prestige projects. And that's where *RKO 281* ended up, with Scott as executive producer of a scaled-down film that will star Liev Schreiber, James Cromwell, Melanie Griffith, John Malkovich and Brenda Blethyn.

HBO entered the filmmaking arena 16 years ago with well-crafted, earnest biopics that soldiered rather than sparked across the small screen. Over the years, the network's slate has steadily evolved toward bigger-name stars and filmmakers and a broader range of content—so successfully that other cable players from Showtime and TNT to USA Network and Lifetime have emulated it. The “we make real films” spirit is so per-

vasive on cable that A&E promoted its megabudget miniseries *Horatio Hornblower* as “four two-hour films.”

Film purists may still insist that the big screen is the only interesting screen, but long gone is the perception that TV is a place where a serious, successful actor would go only when his or her movie career had flatlined. The upwardly spiraling costs of feature filmmaking have shrunk all but the special-effects possibilities of big-screen entertainment so drastically that both actors and filmmakers who want creative breathing space have to consider the small-screen format. Still, how indistinguishable from studio and independent fare can cable movies get? For a look at where film is going on the small screen, *Movieline* turned to Chris Albrecht, HBO's President of Original Programming. With Colin Callender, President of HBO Original Movies, Albrecht will be steering the network's course in the shifting waters of big- and small-screen filmmaking at the millennium. **MICHAEL FLEMING:** If you had to name a specific point in time when HBO first began to be seen as a company that might be able to produce *real* movies as opposed to “television” movies, what would it be? **CHRIS ALBRECHT:** We had a run of movies that began with *Barbarians at the Gate* in 1993 and went on to include *And the Band Played On* in 1993, *Citizen X* in 1995

**RKO & HBO:**  
(left to right)  
Anastasia Hille  
as Carole  
Lombard,  
Melanie Griffith  
as Marion  
Davies and  
Liev Schreiber  
as Orson Welles  
in *RKO 281*;  
(right) Chris  
Albrecht at  
HBO's offices.



and *Indictment: The McMartin Trial* in 1995. Each of these films won a lot of awards, and each involved talent that hadn't ever crossed over into cable before. That two-year period made people take notice.

Q: HBO's first movie, *The Terry Fox Story*, was a biopic, and that genre has been a mainstay. Most straight biopics don't do well as theatrical films, so why are they such a cable staple? A: HBO's original concept was to do TV movies that were different from the movies of the week done by the standard networks. Biopics offered strong leading roles that attracted higher-caliber actors who wouldn't ordinarily do TV movies.

Q: One of your more recent biopics, *Gia*, turned Angelina Jolie into a star and struck a powerful note with audiences, especially teens. Did HBO realize what it had on its hands? A: There were a lot of hopes for *Gia*, and the tremendous performance of Angelina helped galvanize the film. She became a lightning rod for the media and attracted an audience we hadn't gone after much, but are now paying attention to.

Q: How do you get filmmakers to come directly to you? *RKO 281* could have been turned into an indie film after major studios snubbed it, but your persistence made Ridley Scott bring it to you.

A: When you're making a feature film, you need certain elements that you believe will bring in an audience—big stars, sex, violence, etc. But not every film is best served by thinking that way. We support the purist vision of a project. We tell people, "If the very essence of your property is what you're interested in, this is the place for you." In the case of *RKO 281*, there was a substantial production rewrite between the original feature script and the final HBO shooting script.

Q: If you were going to reel off a list of directors who've made HBO movies as a way of convincing other directors to come to you, who would you name? A: *Gia*'s Michael Cristofer [the screenwriter of *The Witches of Eastwick* and *The Bonfire of the Vanities*] was an interesting director to come to television. *The Rat Pack* gave Rob Cohen [director of *Dragonheart*, *Daylight*] the chance to do a different kind of movie than what he was known

**"It no longer looks like someone is stepping down from the feature world to do a project on HBO. It looks as if they've decided to do interesting work that augments their career."**

for. Overall, John Frankenheimer [*The Manchurian Candidate*] is a great example of someone who got a second lease on life as a director doing cable movies.

Q: What do you consider a breakthrough in HBO's effort to bring stars onboard? A: When Susan Sarandon does *Earthly Possessions* on HBO, that's very important, not just because she's a big Oscar-winning star, but also because she's a big female star and we haven't spent a lot of time or money investing in that audience.

Q: Will HBO ever be able to pay the salaries stars get for features? A: Oh no, you'd never survive that.

Q: How do you sidestep that issue? A: It's not that these people are being paid a small amount—they're certainly not doing it for free. They spend less time on these movies and it's less risk for them. Our pitch is that this is not the only business they should be in, but it should be an occasional business. It no longer looks like someone is stepping down from the feature world to do a project on HBO. It looks as if they've decided to do interesting work that augments their career.

Q: The budgets of HBO movies have gone up with their status, even though you, unlike a regular TV network or basic cable network like USA, can't raise the price of commercials when you air a more expensive movie. How do you justify making films with

## It Happened on Cable

A CHRONOLOGICAL LOOK AT HIGH POINTS IN THE CHILDHOOD AND ADOLESCENCE OF THE CABLE MOVIE.

### 1. *The Terry Fox Story* (HBO, 1983)

HBO's first original movie, a fact-based sports bio, starred Oscar-baiter Robert Duvall as the man who coached a one-legged Canadian marathon runner. It was inspiring and mercifully un-sappy.

### 2. *Orpheus Descending* (TNT, 1990)

The quality of Vanessa Redgrave's acclaimed stage performance came through when this Tennessee Williams play was sensually reimagined in film terms.

### 3. *The Josephine Baker Story* (HBO, 1991)

Director Brian Gibson got his *What's Love Got to Do With It* gig from this ratings bonanza of a musical biopic, in which he drew what should have been a star-making performance from Lynn Whitfield (who married him five days after the last take and later divorced him).



### 4. *Citizen Cohn* (HBO, 1992)

*Dog Day Afternoon* screenwriter Frank Pierson directed James Woods in an incisive, biting performance as the lapdog of Communist witch-hunter Senator Joseph McCarthy.

### 5. *Stalin* (HBO, 1992)

Feature-worthy production values and an award-winning performance from Robert Duvall elevated this historical epic over the usual "watch-it-it's-good-for-you" bio flick.

### 6. *Barbarians at the Gate* (HBO, 1993)

*Tootsie* writer Larry Gelbart adapted the best-seller about rapacious corporate behavior, miraculously making a leveraged buyout seem as fascinating as any pod race. James Garner bit into the role of a lifetime, and the result was more engaging than most of what was on the big screen that year.

### 7. *The Positively True Adventures of the Alleged Texas Cheerleader-Murdering Mom* (HBO, 1993)

A great companion piece to the big screen's *To Die For* and *Smile*, this dark comedy had a zingy tabloid sensibility that brought acclaim to Oscar-winner Holly Hunter and Beau Bridges.



price tags as high as \$14 million? A: We invest in high-budget movies and better-known talent because those projects build and promote the brand "HBO" and make it the network worth paying for.

Q: Do you see HBO as an alternative home for good movies with mid-level budgets that would get crushed in theaters? A: Our niche is this: the major studios are doing fewer films, and even with independent movies being jumped on by smaller, specialty distributors, you still have a tremendous number of projects out there that fall in between.

Q: Is HBO interested in making the kind of independent film that pushes boundaries? Or is that Showtime's strategy? A: I'm not really sure about Showtime. Part of their strategy is to make a large number of original movies and beef up their inventory with acquisitions. Our strategy is to differentiate our network, so we'd make a movie that might previously have fallen in the independent film category, but it would be distinctive in the talent it attracts and the story it tells.

Q: So, if Quentin Tarantino had come to HBO with the script for *Pulp Fiction*, what would have happened? A: I think we would have passed on it back then. But now we'd be a lot more open to that kind of film. The correct thinking was always that the pay-television movie had to be something that would be the critics' darling. TV and movie critics are two different types: TV critics are more interested in subject matter, while film critics are more interested in craft. But now that the other networks, both broadcast and cable, are doing the "important"—or, as I like to say, self-important—films, we want to examine each project on its own merits and decide whether it can be a high-impact, high-quality film even if it's not going to get a White House screening.

**"Swingers and Go didn't have a big theatrical windfall, but they were very well-crafted films that could have attracted not only a teen audience but also a more traditional HBO audience of viewers age 30 and above."**

Q: Has any recent film, independent or otherwise, that got underplayed in theaters had you thinking, "Damn, that would have done much better on HBO"? A: If you look at the two films by Doug Liman, *Swingers* and *Go*, that's a really interesting business for us to think about. They didn't have a big theatrical windfall, but they were very well-crafted films that could have attracted not only a teen audience but also the more traditional HBO audience of viewers age 30 and above. *Out of Sight* is another kind of movie we're looking at more closely, a hard movie to do well, but a great audience pleaser.

Q: HBO's acclaimed series "The Sopranos" has a movielike feel to it, and movie buffs seem to have picked up on it. A: Not enough people have focused on that aspect of the show. It's definitely not the cookie-cutter TV series everyone's used to. Like a theatrical film, "The Sopranos" is seen uninterrupted from beginning to end, so its writers have greater leeway to create continuous drama. We're getting lots of calls from creative people—including those on the movie side—who want to work for HBO after seeing "The Sopranos." From a prestige standpoint, it's had impact across the board. But "The Sopranos" is just the latest example of that. "The Larry Sanders Show" was the darling of Hollywood.

Q: Tom Hanks's "anthology movie" *From the Earth to the*

## It Happened on Cable

### 8. *And the Band Played On* (HBO, 1993)

A chance to occupy some moral high ground, plus the presence of director Roger Spottiswoode (*Under Fire* and the Bond flick *Tomorrow Never Dies*), brought such stars as Richard Gere, Ian McKellen, Matthew Modine and Lily Tomlin to the small screen for a groundbreaking, if less than shattering, adaptation of Randy Shilts' pioneering best-seller about indifference to the AIDS epidemic.

### 9. *Red Rock West* (HBO, 1993)

John Dahl's modern film noir starring Nicolas Cage and Lara Flynn Boyle debuted on cable but was as sexy, tough-minded and well-written as any indie in theaters.

### 10. *Heart of Darkness* (TNT, 1994)

Esteemed, if hit-challenged, director Nicolas Roeg brought a hallucinatory, brooding mood to the Joseph Conrad classic that inspired Francis Coppola's *Apocalypse Now*. John Malkovich was at least as crazy as Marlon Brando, and thinner.



### 11. *Amelia Earhart: The Final Flight* (TNT, 1994)

The coup of landing Oscar-winner Diane Keaton to play the doomed flying heroine was undercut by her decision to give a surprisingly muted performance, but the sumptuous cinematography and production values helped to make up for that.



### 12. *The Last Seduction* (HBO, 1994)

Director John Dahl made his career with this *Double Indemnity* on acid, featuring a sexy hellcat performance from a reenergized, dangerous Linda Fiorentino. It was the first cable film to look, walk, feel and sound like a real movie. Only its debut as a cable film preceding theatrical release kept it from getting Oscar nominations.

### 13. *Citizen X* (HBO, 1995)

This true-life thriller about a Russian police detective on the trail of the serial killer of 52 people was powered up by cliché-free suspense, authenticity-drenched locations in Hungary and an award-winning performance from Donald Sutherland.

### 14. *Truman* (HBO, 1995)

Gary Sinise gave a rave-reviewed, give-'em-hell performance as the 33rd president. The big-screen *Hoffa* and *Nixon* bit the big one by comparison.





**15. Indictment: The McMartin Trial** (HBO, 1995)  
Torn from real-life headlines, the court case involving accusations of child molestation at a preschool made for gripping viewing—powerful, astutely structured drama—that had more to do with big-screen grittiness than TV-movie sensationalism.

**16. Riders of the Purple Sage** (TNT, 1996)  
The resurgence of the Western on the big screen wobbled and finally fizzled, but on the small screen it's been like gangbusters. When Ed Harris hit the saddle in this epic sagebrush spectacular, the genre got an extra boost.

**17. The Late Shift** (HBO, 1996)

Kathy Bates would have nailed an Oscar nomination if this biting exposé of the rivalry between David Letterman and Jay Leno had been made for theaters.



**18. Andersonville** (TNT, 1996)  
*The Manchurian Candidate* director John Frankenheimer reinvented his movie career courtesy of this relentlessly grim Civil War prison-camp drama with feature-scale production values.

**19. Bastard Out of Carolina** (Showtime, 1996)  
Oscar-winning actress Anjelica Huston made her directorial debut with this shrewdly observed, impressively non-sensationalized drama of child abuse, in which stars Jennifer Jason Leigh, Jena Malone and Ron Eldard pulled few punches. When TNT—or rather, Ted Turner himself—found the network's own creation objectionable, Showtime scooped it up.

**20. In the Gloaming** (HBO, 1997)  
Christopher Reeve directed this way, way more than just another disease-of-the-week movie which starred Glenn Close as a mother dealing with the impending death of her son, played by Robert Sean Leonard, from AIDS.

**21. Rough Riders** (TNT, 1997)  
This John Milius-directed epic about Teddy Roosevelt's heroism in the

Spanish-American War gave Tom Berenger a career-benchmark role. Gary Bussey and Brian Keith deserved the raves they won, too.

**22. 12 Angry Men** (Showtime, 1997)  
Oscar-winner William Friedkin directed this riveting update (with multiracial casting) of the courtroom thriller about a man desperate to convince 11 of his jurors of the innocence of a young black defendant.

**23. George Wallace** (TNT, 1997)  
John Frankenheimer directed Gary Sinise in a knife-sharp performance as the flamboyant, defiantly racist Southern governor in this taut, insightfully written biopic.

**24. Don King: Only in America** (HBO, 1997)  
Ving Rhames's towering, Golden Globe-winning performance as the big-haired, bigmouthed boxing promoter could have stood proudly against any Oscar contender of that year.

**25. Gia** (HBO, 1998)  
Angelina Jolie became a major star as the tragic supermodel who raged through life to an early death. Pulitzer-winning playwright Michael Cristofer became a star behind the camera with this directorial debut.



**26. Everything That Rises** (TNT, 1998)  
Movie star Dennis Quaid made his directing debut and starred in this contemporary Western family drama that lacked the action big screens demand and dealt in the intimacy big screens lack.

**27. The Baby Dance** (Showtime, 1998)  
Double Oscar-winning hyphenate Jodie Foster executive-produced this powerful indie-ish movie with award-caliber turns from Laura Dern and Stockard Channing.

**28. Earthly Possessions** (HBO, 1999)  
If Oscar-winner Susan Sarandon and Hollywood hipster Stephen Dorff can embrace original movies for cable, who's next? Meryl Streep and Leonardo DiCaprio?

**29. The Jack Bull** (HBO, 1999)  
Big-screen star John Cusack shared a small-screen marquee with John Goodman for big-screen director John Badham in this Western set in the late 19th century.

**30. Horatio Hornblower** (A&E, 1999)  
C.S. Forester's seafaring adventure novels were (for once, truthfully) trumpeted as the equivalent of feature films, boasting lavish production values and a bona fide, swashbuckling new star (Ioan Gruffudd) in the title role.

**31. Dash and Lilly** (A&E, 1999)  
Oscar-winning actress Kathy Bates directed the charismatic Sam Shepard and the incomparable Judy Davis as the complex, literary lovers Dashiell Hammett and Lillian Hellman.



Halle Berry finally took her labor of love, *Introducing Dorothy Dandridge*, to HBO, and ended up producing and starring in a movie both Whitney Houston and Janet Jackson wanted to make themselves.

by **Dennis Hensley**



ripen



Halle Berry's screen roles to date have generally required her to do one of two things. She's had to be fantastically decorative and not bother to do much acting (*The Flintstones*, *Boomerang*, *Executive Decision*, *B\*A\*P\*S*), or she's had to look like hell and act her ass off (*Losing Isaiah*, *Jungle Fever*, *Bulworth*). What she saw in *Introducing Dorothy Dandridge*, the story of the tumultuous, tragic life of the first black woman to win a Best Actress Oscar nomination, was an opportunity to play up her beauty and her talent. With visions of glory in a movie that would have substance for an audience and meaning for her, Berry shopped *Dandridge* to the major film studios. No one bit—even though the tale is so right for the time that Whitney Houston and Janet Jackson were both trying to get their own versions of it off the ground. So Berry went to HBO, and there she found people who not only saw the value of the project, but were eager to have her produce as well as star in it.

**DENNIS HENSLEY:** When did you first discover Dorothy Dandridge? **HALLE BERRY:** When I was 19. I just happened to see *Carmen Jones* on TV and thought, "Why have I never seen this? Why don't I know about her?" It became my passion to figure out what she was about and why her legacy isn't bigger. At a photo shoot the other day, the photographer said, "Oh, I remember Dorothy Dandridge, she was that freedom fighter, right?" That's why I wanted to make this movie.

**Q:** When did you first consider doing it? **A:** About five years ago, I got the rights to the book by her manager, Earl Mills. After being turned down by the studios, I went to HBO because they do great biopics. They just said, "Yes, we'll take a chance." Then the fear of God set in.



# berry

photographed by **Isabel Snyder**  
for L.A. Contact

styling by cary robinson for celestine  
• hair by neeko for crystal artist  
management • makeup by laura  
mohberg for cloutier • (left) bikini by  
gucci, white knitted tank top by  
veronique baronquinho; (above) tan  
asymmetrical draped top and skirt by  
rick owens • hair and makeup prod-  
ucts by revlon • see buyer's guide for  
shopping details





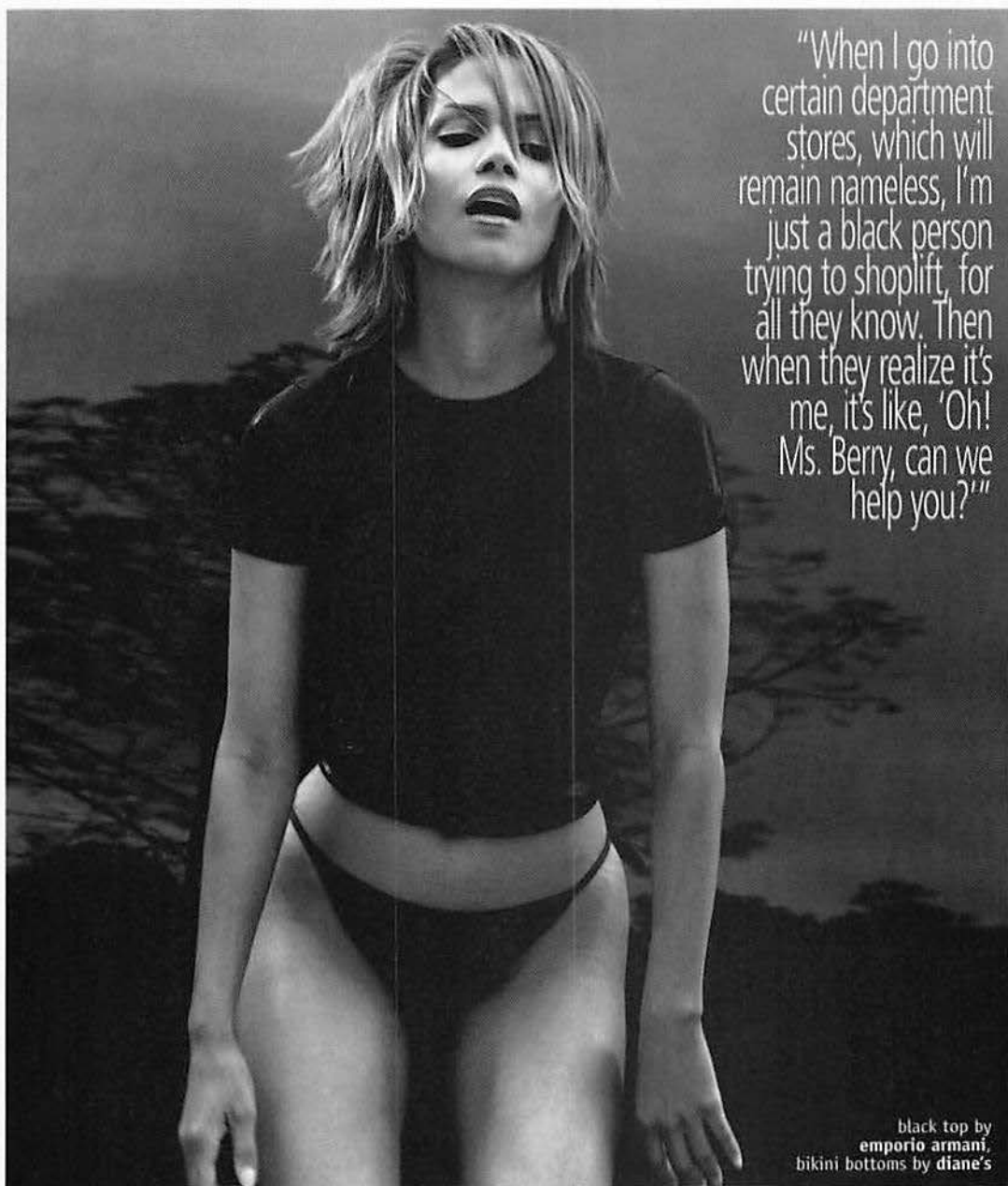


**Q: What scared you?** A: They said, "You're gonna be a part of this every step of the way." At any given moment I'd break out in a hot flash and think, "Oh my God, can I do it?" I'm so used to relating to actors as my comrades, but this time I had actors coming to me saying, "I don't like my trailer," "I'm not getting enough money." I tried to deal with things as diplomatically as I could, but when someone would gripe to me I'd say, "I'll be right back," and I would literally go away, throw up, come back and say, "OK." And now that people are going to see it, I'm scared to death. Normally I could say, "Hey, if you don't like it, I just did my part," but I had so much involvement I won't be able to say that if people hate it.

**Q: Did being on the other side make you regret any of your past behavior as an actress?** A: Not regret, really, but I think with a different head

now. Sometimes when I wouldn't get what I believed I should have as an actress, I'd think, "They have all this money, why can't they understand it's just one little old thing?" Now I understand that one little old thing for you and one little old thing for someone else adds up to one big thing.

**Q: Did you feel competitive with Whitney Houston and Janet Jackson, who were also trying to develop Dorothy Dandridge projects?** A: A little bit. I don't know when they got passionate about it, but I'd been passionate since before Donald Bogle wrote the book that Whitney optioned and all this buzz started. I initially wanted all of us to come together and pay tribute to her, but I quickly realized that was a fantasy. But I felt that even if they got to do it before me, I was still going to do it, even if I had no budget

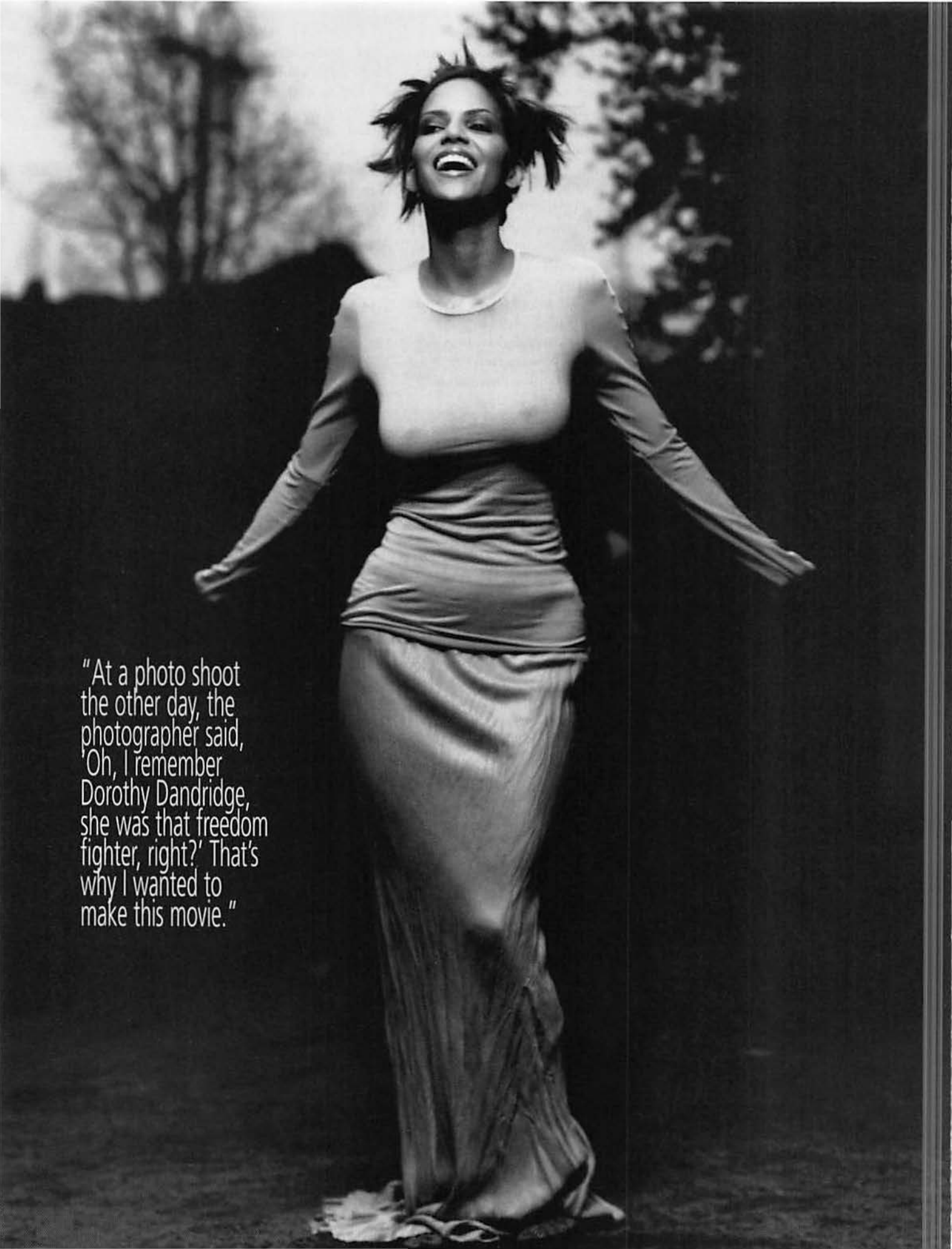


"When I go into certain department stores, which will remain nameless, I'm just a black person trying to shoplift, for all they know. Then when they realize it's me, it's like, 'Oh! Ms. Berry, can we help you?'"

black bra top by  
on gossamer

black top by  
emporio armani,  
bikini bottoms by diane's





"At a photo shoot the other day, the photographer said, 'Oh, I remember Dorothy Dandridge, she was that freedom fighter, right?' That's why I wanted to make this movie."





head scarf by  
emporio armani

and had to show the finished film in people's basements. Whitney and Janet are singing superstars with very full plates, but making *Dorothy* was my passion 24 hours a day for the last three years.

**Q: How did you settle on Martha Coolidge, of *Valley Girl* and *Rambling Rose*, to direct the film?**  
A: I was really adamant that I wouldn't do it without a woman. Martha was in sync with what I thought about Dorothy, wanting to celebrate her life and not get too focused on her downward spiral.

**Q: Did you ever feel touched by Dorothy's spirit?**  
A: I first started to feel it when her manager gave me a dress that she wore on "The Ed Sullivan Show" in 1953. I kept the dress the entire time we shot. When I finally got enough courage to put it on, it fit me perfectly. I knew somehow then that I should be doing this and that she was with me. I still do.

**Q: What did you do in the dress?** A: I just walked around my home alone in it and talked to her. I called my manager up bawling and said, "You have to see this" and he had the same reaction. I had publicity pictures taken in it. If I ever thought about stealing anything, it was that dress. But I thought, her manager gave it to me to borrow for inspiration and if I'm meant to have it, he'll give it back to me. Hint, hint. [Laughs]

**Q: What made you laugh the most on the set?**  
A: Probably the scene where Obba Babatundé had to be butt-naked. I was so happy that it was him and not me. I got to feel like the guy. We had women around that day who didn't even need to be there, trying to see Obba's butt. I called him Sweet Cheeks. Luckily he didn't sue me for sexual harassment.  
**Q: If you could ask Dorothy one question, what would it be?** A: I'd want to know if she actually killed

## berry interesting

A collection of Berry's big- (and small-) screen adventures.

She bent over backwards for her first major film role as the object of a yuppie's (Joseph C.



Phillips) affection in 1991's *Strictly Business* (pictured); later that year she popped up as a stripper in *The Last Boy Scout*.

Playing Eddie Murphy's squeeze in 1992's



*Boomerang* (pictured) led to two small films in 1993—the Patrick Swayze vehicle *Father Hood* and the football flick *The Program*—and one big movie the following year, *The Flintstones*.

She's played a crack addict twice in her career—in 1991



opposite Samuel L. Jackson in *Jungle Fever* and in 1995 opposite Jessica Lange

in *Losing Isaiah* (pictured). Obviously eager to expand her range, she played a flight attendant in *Executive Decision*, a teacher in *Race the Sun* and a



rich man's wife in *The Rich Man's Wife* (pictured), all in one year, 1996.

Gold teeth, wigs and vinyl were the main attractions of 1997's comedy *B\*A\*P\*S*, in which she



costarred with Natalie Desselle.

She played Warren Beatty's love and potential death in his 1998 political satire *Bulworth*.



She beat Janet Jackson and Whitney Houston to the punch as the most popular African-American movie star of the '50s in HBO's *Introducing Dorothy Dandridge*.







The most extraordinary things on television go unappreciated on the Emmy telecast. Here's your chance to cast your own, more meaningful vote.

# Alternative Emmy Ballot

## Best Airhead on the Air

- ☐ Lisa Kudrow on "Friends"
- ☐ Matt LeBlanc on "Friends"
- ☐ Jenna Elfman on "Dharma & Greg"
- ☐ Megan Mullally on "Will & Grace"
- ☐ Kathy Lee Gifford on "Live with Regis and Kathy Lee"

## Scariest TV Moment of the Year

- ☐ Whoopi Goldberg's face on the Cheshire Cat in *Alice in Wonderland*
- ☐ Cindy Crawford talking about sex on her TV special
- ☐ Rosie O'Donnell doing yoga with Madonna on "The Rosie O'Donnell Show"
- ☐ The milk commercial in which an old granny gives fake milk to her cats and they attack her
- ☐ The tap dance done to the score of *Saving Private Ryan* on the Academy Awards show

## Teen Show Most Watched As a Guilty Pleasure by People Over 30

- ☐ "Dawson's Creek"
- ☐ "Sabrina, the Teenage Witch"
- ☐ "Party of Five"
- ☐ "Felicity"
- ☐ "Buffy the Vampire Slayer"



## TV Hairstyle That Most Deserves Its Own SAG Card

- ☐ Sarah Jessica Parker's on "Sex and the City"
- ☐ Debra Messing's on "Will & Grace"
- ☐ Melina Kanakaredes's on "Providence"
- ☐ Keri Russell's on "Felicity"
- ☐ David Letterman's on "Late Show"

## Home Shopping Network or QVC Celebrity Pitch That Most Resembles a "Saturday Night Live" Sketch

- ☐ Marie Osmond hawking her dolls
- ☐ Ivana Trump hawking her jewelry line
- ☐ Bob Mackie hawking his gowns
- ☐ Jennifer Flavin-Stallone hawking skin-care products
- ☐ Frankie Avalon pitching his self-tanning lotion

## Silliest Miniseries

- ☐ *Noah's Ark*
- ☐ *Joan of Arc*
- ☐ *Atomic Train*
- ☐ *Too Rich: The Doris Duke Story*
- ☐ *Cleopatra*

## Most Politically Correct Show on TV

- ☐ "7th Heaven"
- ☐ "Beverly Hills, 90210"
- ☐ "Party of Five"
- ☐ "The Practice"
- ☐ "Politically Incorrect"

## Most Surprising Movie-Star Cameo on a TV Series

- ☐ Julia Roberts on "Law & Order"
- ☐ Isabella Rossellini on "Chicago Hope"
- ☐ Debbie Reynolds on "Will & Grace"
- ☐ Matthew McConaughey on "King of the Hill"
- ☐ Tom Selleck on "The Rosie O'Donnell Show"



## TV-Series Guest-Star Appearance That's Just Waiting to Happen

- ☐ Arnold Schwarzenegger on "Xena: Warrior Princess"
- ☐ Charlie Sheen on "America's Most Wanted"
- ☐ Brad Pitt on "Friends"
- ☐ Alicia Silverstone on "Clueless"
- ☐ Elizabeth Taylor on "ER"



## TV Movie That's Just Waiting to Happen

- ☐ *Monica & Bill* starring Ricki Lake and Dan Aykroyd
- ☐ *The Brad Pitt Stalker* starring Brad Rowe and Jennifer Esposito
- ☐ *The Columbine Murderers* starring Seth Green and Matthew Lillard
- ☐ *Death in the Ring: The Owen Hart Story* starring Jesse Ventura
- ☐ *America's Funniest Home Videos Special Presentation: NATO Bloopers in the Balkans*

## Actor Who Should Have His or Her Own Spin-off

- ☐ Kim Cattrall from "Sex and the City"
- ☐ Wendie Malick from "Just Shoot Me"
- ☐ Angie Harmon from "Law & Order"
- ☐ Susan Sullivan from "Dharma & Greg"
- ☐ David Hyde Pierce from "Frasier"







### Critter That Should Have Its Own Spin-off

- ☐ Salem the cat from "Sabrina, the Teenage Witch"
- ☐ Eddie the dog from "Frasier"
- ☐ The duck from "Friends"
- ☐ The golden retriever from "Any Day Now"
- ☐ The talking Chihuahua from the Taco Bell commercials



### TV Star Who Should Be Most Discouraged from Ever Getting Any Funny Ideas About Taking It to the Big Screen

- ☐ Ray Romano from "Everybody Loves Raymond"
- ☐ Bill Maher from "Politically Incorrect"
- ☐ Serena Altschul from "MTV News"
- ☐ Roma Downey from "Touched by an Angel"
- ☐ Susan Lucci from "All My Children"

### Most Anxiety-Producing News Anchor

- ☐ Peter Jennings
- ☐ Diane Sawyer
- ☐ Dan Rather
- ☐ Brian Williams
- ☐ Kurt Loder

### Worst-Named TV Show

- ☐ "Sports Night"
- ☐ "The Norm Show"
- ☐ "It's Like, You Know..."
- ☐ "Two Guys, a Girl and a Pizza Place"
- ☐ "Zoe, Duncan, Jack & Jane"

### Character Who Most Often Makes You Want to Shoot Your TV

- ☐ Shannen Doherty as Prue Halliwell on "Charmed"
- ☐ Sean Hayes as Jack on "Will & Grace"
- ☐ Kathy Griffin as Vicki on "Suddenly Susan"
- ☐ Calista Flockhart as Ally McBeal on "Ally McBeal"
- ☐ Geraldo Rivera as himself on CNBC



### Best Cast for the TV-Movie Adaptation of *Wake Up, I'm Fat!*

- ☐ Camryn Manheim, Rosie O'Donnell, Drew Carey, John Goodman
- ☐ Camryn Manheim, Kathy Kinney, Kathy Najimy, Della Reese
- ☐ Camryn Manheim, Oprah Winfrey, Roseanne, Kathy Kinney
- ☐ Camryn Manheim, Heavy D., Fat Joe, Chubb Rock
- ☐ Camryn Manheim, Shelley Winters, Marlon Brando, Elizabeth Taylor

### Most Promising Group of Guests for "Politically Incorrect"

- ☐ Tom Selleck, Spike Lee, Charlton Heston, Alec Baldwin
- ☐ Pamela Anderson Lee, Tommy Lee, Carmen Electra, Dennis Rodman
- ☐ Barbra Streisand, Cher, Madonna, Bette Midler
- ☐ Howard Stern, Steven Spielberg, Whoopi Goldberg, Arianna Huffington
- ☐ Divine Brown, Amy Fisher, Heidi Fleiss, Monica Lewinsky

### Home That Would Most Probably Cost Five Times the Monthly Salary of Its Occupant(s)

- ☐ Jennifer Aniston and Courteney Cox's apartment on "Friends"
- ☐ Debra Messing and Eric McCormack's apartment on "Will & Grace"
- ☐ Brooke Shields's apartment on "Suddenly Susan"
- ☐ Josie Bissett's beach house on "Melrose Place"
- ☐ The Camdens' house on "7th Heaven"

### Recent Movie That Would Make the Best New TV Series

- ☐ *Scream*
- ☐ *The Mummy*
- ☐ *Never Been Kissed*
- ☐ *The Matrix*
- ☐ *American Pie*





A

# ARMAND ASSANTE IS NOT WHO YOU THINK HE IS.

He's not, for instance, European, which is what lots of people have thought ever since they saw him as the dashing Frenchman Goldie Hawn fell for in *Private Benjamin* back in 1980. Nor is he French American like the testosterone-fueled bayou dweller he played in *Belizaire the Cajun* back in 1986. For that matter, he's not Cuban, like the singer he played in 1992's *The Mambo Kings*, or Latino, period, like the gangster he played in *Q&A*. Or perhaps you just took note of Armand Assante's existence recently when he played mobster John Gotti in HBO's *Gotti* and you figure he's Italian or first-generation Italian American straight out of Little Italy. Well, the truth is that, despite his exotic name, Assante was born and raised right in New York City, the son of an Irish mother and an Italian father.

"I had a loving family," he says, sipping a double cappuccino in a midtown hotel, "and in that I was very lucky, because it saved me from some of the temptations." As I take note of the fact that in real life Assante speaks with no accent at all, he tells me a story. "I was walking down 72nd Street a few years ago and this guy drove up and said, 'You recognize this face?' I looked at him and even though I hadn't seen him in almost 40 years, I recognized the eyes. This was the kid I used to run the streets with. We talked for awhile, and he told me he'd just gotten off 28 years of heroin. He'd never left the block. I always wonder about those fragile lines of demarcation. If I hadn't known I was loved and cherished, what might have happened to me? As you get older you see that where we're born, where we live and who we're with has a great deal to do with who we become. It's that simple." Assante knocks twice on the table, then shrugs with a look that says he's not actually all that superstitious, but why not cover all the bases?

Now that I see just how American Assante is—neighborhood-kid-makes-good tale included—it's still hard to imagine how TNT came up with the idea to

outstanding lifestyle, which I enjoy, but the truth of the matter is I also have a big family and a big staff, and everyone's depending on me. So sometimes you make films that are..." Here he trails off, perhaps looking for a nicer word than "shit."

"OK, which of your films do most people like to talk to you about?"

"Well, people liked *The Mambo Kings*, at least the ones who saw it. I was upset we didn't get to film the whole book. There was so much missing."

"Oh, come on. If they'd filmed the whole book, we'd still be sitting in the theater."

"When I did *The Odyssey* for television, I got calls and letters from teachers saying they'd shown it to their classes and the kids finally understood the story." Assante looks thrilled with himself.

"Wouldn't you think the book, which has survived—what, thousands of years?—could hold its own? Now they just watch the miniseries?"

"Hey, lighten up," he laughs. And indeed, Assante has the last laugh. Despite all the clunkers, he's worked steadily for 30 years and is in a position to own a 225-acre farm in upstate New York from which he's loathe to depart to do Hollywood schmoozing. "I'm not willing to sacrifice my life for my work," he says. "This year, I turned down a lot."

As I'm about to ask which parts he passed on, Assante shakes his head. "No way am I going to tell you. Let me just say that I'm always thrilled to be sent scripts, but I think the movie culture is pandering to an adolescent sensibility that is not to my liking."

What, then, is to his liking? Turns out Assante is into heady romantic fare about self-made men like himself—men not always understood in their own times, but eventually lauded for their vision. For the past decade, he's been ferreting out the details of the lives of three artists he'd love to do movies about—the Polish composer Chopin, the



**Even though he most recently played New York mobster John Gotti, most people still figure that Armand Assante is European or Latino. Maybe they'll get it straight when he plays a Civil War officer in TNT's *The Hunley*.**

cast him as a Confederate officer in *The Hunley*. He happens to be first-rate as the brooding Southern man with inner demons who takes on the challenge of operating an early model submarine, but I can't help commenting, "It's really odd casting..." Assante arches his eyebrows and launches into a lengthy story about his research for the part. "I drove through the South and went to every Civil War battlefield," he tells me. "I went to every museum and I met guys who are still living the Civil War. And by the time I got to the set I knew who this man was." Determined to halt this train of thought, I bring out a long list of Assante's film credits and put it on the table. He cringes. "I thought maybe we could discuss some of your films," I say.

"There are films I've made that I would never watch," he groans.

"Which ones?" I ask brightly, thinking it would be hard to choose among efforts like *The Marrying Man*, *1492: Conquest of Paradise*, *Fatal Instinct* and *Judge Dredd*.

"I would never say," Assante tells me. "But in my own defense, I will say that I need to work. I have an

French painter Gauguin, and the American writer Edgar Allan Poe.

"Poe died at the age of 40," I point out. "You're already 10 years older than that."

Assante swats my hand. "I want to produce these films, not necessarily star in them. But I'm not sure if they'll ever find financing. That's why I have to keep making some of these other films."

"So," I say, as we get up and walk out of the restaurant to the sidewalk, "you're going back to your farm now to reread *The Raven*?"

Assante smiles. "Not a day goes by when I don't get down on my knees and rejoice that I got to have the kind of life I do."

Then, as if to underscore his point, a crowd of New Yorkers come up and surround him, shaking his hand and talking about his movies. "We're so proud of you," one of them says, and a luminous smile spreads across Assante's face.

**Martha Frankel interviewed Helena Bonham Carter for the Dec./Jan. issue of *Movieline*.**



photographed by  
**Stephanie Pfriender**  
for Montage

**PROFILE** Armand Assante

styling by joseph oppedisano for  
oliver piro • grooming by grazia  
riverditi for garren • white cotton  
shirt by **dolce & gabbana**, cuff  
links by **thomas pink**; (left) cash-  
mere coat, turtleneck by **ralph  
lauren purple label**, wool trousers  
by **donna karen collection** •  
grooming products by m·a·c,  
lancôme and garren • location:  
zoom studios n.y.c. • see buyer's  
guide for shopping details

# the all-american

by **Martha Frankel**



# THE ABC OF GOING FROM THE BIG SCREEN TO THE SMALL

by **Jeffrey Lantos**

More film directors than ever are suddenly heading for television. Here David Lynch recounts his adventures in returning to the small screen once more.

photographed by **Scott Coffey**



## his is the interview that David Lynch did not want to do.

Who can blame him? He knows I want to talk about the increasing number of big-name movie directors (like James Cameron, Steven Spielberg, Barry Levinson, Michael Bay, Cameron Crowe and Lynch himself) who are, for some reason, slouching toward television. Of course, in Lynch's case, as in Spielberg's and Levinson's, this is not the first foray onto the small screen.

The problem is that Lynch has been getting word that his noirish TV pilot, "Mulholland Drive," is not being warmly embraced by executives at ABC, the network that asked for it.

By the time we sit down and talk, the verdict is in. "I was about to leave for the Cannes Film Festival with [my new film] *The Straight Story*, when my producer Tony Krantz called and said, 'ABC doesn't want "Mulholland Drive" for fall and they don't want it for midseason. They don't want it.' So if you're writing about film directors going back into television, this might be a worthless interview, because, at this point, I don't think I'm back in television." Lynch's tone is dismissive. This is clearly a man who's hurting.

"Well, let me put it this way," I say. "You were ready to commit to a television series knowing full well the limitations of a sponsor-driven medium run

tell a continuing story in which you go deeper and deeper into a world and you get lost in that world. A pilot is open-ended, and, when it's over, you feel all these threads going out into the infinite which, to me, is a beautiful thing. It's like a body with no head."

The decapitation simile aside, one can understand why a TV series that permits a certain amount of narrative meandering would appeal to Lynch. Conventional, beginning-middle-end stories are not his forte. He's always been niggardly with exposition. His dialogue is not memorable. We go to Lynch movies for the inexplicable, mesmerizing dream fragments that turn us into voyeurs. And we went to Lynch television a decade ago—to the memorable "Twin Peaks"—for the same thing. But is there still a TV audience out there ready to embrace such idiosyncratic fare? Lynch thinks so: "There's a bunch of people who want something different on TV. I was hopeful that I could make something the network would want."

We're commiserating in Lynch's Bat Cave of an office high in the Hollywood Hills. There are no obvious windows. Three of the whimsical wood-and-metal end tables were designed by Lynch and built in a factory in Switzerland. A book of Monet's *Water Lilies* lies on the couch. Lynch, who, in his 20s, supported himself delivering newspapers, owns three adjacent, fortresslike houses on a wriggly street that's barely wide enough for the garbage truck. In these pink-and-gray concrete castles, he dictates his scripts, edits, paints, records music, designs furniture and meditates.

He made his first film in 1966. Its running time was one minute. Called *Six Men Getting Sick*, it was shown on three, skull-shaped screens to the accompaniment of a siren. Since then he's been Oscar nominated for *The Elephant Man* (1980) and *Blue Velvet* (1986). In 1990, *Wild at Heart* won the Palme d'Or at Cannes and "Twin Peaks" became an international hit. He's 53 now, but says most days he feels between 11 and 23. He lives with his editor, Mary Sweeney, who is also the mother of his third child and writer/producer of *The Straight Story*. Mary warns me I can't exceed my allotted hour with David because she has to "feed him" before an afternoon meeting. This is clearly a man who needs tending, and, indeed, on one floor of one of the houses there's a clutch of secretaries and assistants, one of whom pops in to

refill Lynch's coffee mug—an act that is, I gather, repeated many times each day. Lynch is dressed in his trademark khakis and white shirt, one flap of which hangs outside of his pants. His hair is thick, tousled and gray. He smokes incessantly.

"So let me get this straight," I say. "You wrote the script for 'Mulholland Drive' and submitted it to ABC."

"Yes. And they seemed happy with it."

"Was there any interference during the production?"

"No. It was a beautiful shoot. There was no indication that it wasn't going to go great. Then two network executives watched a cut; I heard they didn't like the pace and they didn't like the show."

"Did they call you?"

"No one called me. I never heard from anyone after I turned in my cut. Not word one. All I got was a whole truckload of notes."

## LYNCH'S CANON . . .



## THE "BETTER THAN A MOVIE" TV SHOW



by risk-averse executives. What was it that lured you back?"

I'm well aware that what lures many directors at the moment is the astounding cash-cow potential television represents; a successful film can't begin to pay off the way years of syndication from a successful TV series do. But I doubt that's all Lynch has on his mind.

"I was lured back because of a really strong desire to



"From whom?"

"I don't know. I didn't recognize any of the names. And I have a problem with notes." He takes a swig of java. "In the feature film world, I've had creative control since *Blue Velvet*. And in my mind it's not worth doing anything if you don't have that freedom. You have to do what you believe in. I'm not opposed to listening to somebody and defending decisions and taking a good note, but in the TV world, there's a real need for people to give notes. You could talk to 100 people and get 100 different reactions to something. And I don't want to do anything with people who aren't enthusiastic."

Later, one of Lynch's assistants tells me, "The network thought the show was 'too weird.'" Someone else close to the project confided that, "Somebody at ABC objected to a shot of dog poop on the sidewalk." Well, what did they expect from the man who's given us severed ears, exploding heads and oxygen-masked psychopaths?! Didn't they realize they'd hired an artist who revels in the erotic, the ghoulish, the kinky and the grotesque? A man whom Mel Brooks (of all people) has called "Jimmy Stewart from Mars" and whom *The New York Times* dubbed "A psychopathic Norman Rockwell"? Who did the suits at ABC think they were getting? Ron Howard?

Actually, they *were* getting Ron Howard. It's Imagine Entertainment, Ron Howard and Brian Grazer's company, that produced "Mulholland Drive." However new to TV, they're no slouches at putting out winners, either—they're the company behind "Felicity," "The PJs" and "Sports Night."

Midway through our interview, Lynch gets a call from his agents at the Endeavor Agency. I turn off the tape recorder. During the few minutes he's on the phone, the volume of his voice rises. I hear the words "no" and "never" several times. When he hangs up,

"I was about to leave for the Cannes Film Festival with [my new film] *The Straight Story*, when my producer called and said, 'ABC doesn't want "Mulholland Drive" for fall and they don't want it for midseason. They don't want it.'"

I say, "Would you like to tell me what that was about?"

"No."

"Are you angry?"

"No, it's just that... when something is over, it's over."

"Are your agents trying to find another buyer for the show?"

"Yeah... you know... maybe."

"I understand Fox and HBO are looking at it."

"I have a problem talking about that, because in my mind, it's over."

"If you're not angry, what are you feeling?"

"I'm confused. I'm very confused. I don't know where it went funny. Had there been a different bunch of executives [at ABC], it might have gone great. I feel really bad for the actors. I wanted it to work for them. They're good people."

"They feel the same way about you. In fact, the two leading actresses [Laura Harring and Naomi Watts] spoke of you in the sort of reverential terms usually reserved for royalty and religious leaders."

"Yeah, well, that's a problem. The chicks really go for me, and there's nothing I can do about it." He

## LYNCH'S CANNON FODDER: the pilot that hit a dead end.



THE FACES OF "MULHOLLAND DRIVE": (clockwise from top left) Justin Theroux, Michael J. Anderson, Laura Harring and Ann Miller.



laughs and drags on a cigarette. For a few seconds, his face is shrouded in smoke.

"Will you ever do TV again?"

"This will be the end of it for sure. I've got to get realistic. I love feature films, and that's what I should be doing."

"You're still directing commercials, aren't you?"

"Yes."

"Why?"

"The money's good, and the added bonus is that I get to use and learn about the latest technology, tools that normally wouldn't be available to me, and then I can use those tools in my feature work. I like doing them in Europe."

"Have you thought of moving to Europe where, one supposes, your TV pilots would be better received?"

"Yeah. I've thought about it quite a bit. But I love Los Angeles."

"What do you love about it?"

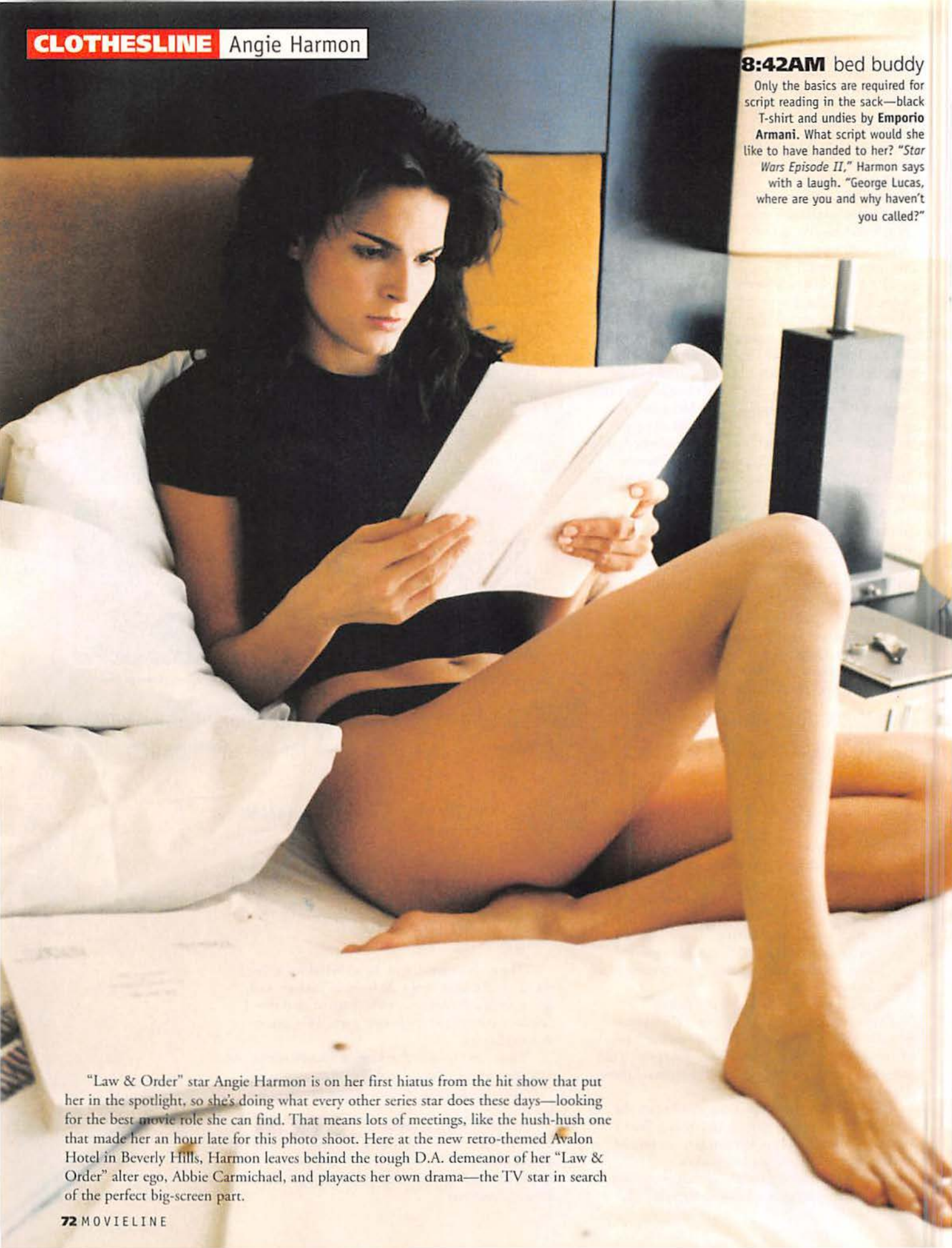
"The light... and the feeling in the air... the feeling of optimism."

Jeffrey Lantos interviewed Garry Marshall for the July issue of *Movieline*.



**8:42AM** bed buddy

Only the basics are required for script reading in the sack—black T-shirt and undies by **Emporio Armani**. What script would she like to have handed to her? "*Star Wars Episode II*," Harmon says with a laugh. "George Lucas, where are you and why haven't you called?"



"Law & Order" star Angie Harmon is on her first hiatus from the hit show that put her in the spotlight, so she's doing what every other series star does these days—looking for the best movie role she can find. That means lots of meetings, like the hush-hush one that made her an hour late for this photo shoot. Here at the new retro-themed Avalon Hotel in Beverly Hills, Harmon leaves behind the tough D.A. demeanor of her "Law & Order" alter ego, Abbie Carmichael, and playacts her own drama—the TV star in search of the perfect big-screen part.





# beauty & the break

photographed by **Davis Factor**  
at the Avalon Hotel

**10:20AM** Jerry Springer, you rock!

Harmon gets in some quality TV time in a blue sheer  
tuxedo shirt by **Gucci** and blue glen plaid cotton  
trousers by **Paul Smith**.



**12:10PM** doing lines

A read-through of a script is done with Hollywood's drug of choice, caffeine, in a white Wonderbra and a white towel by Martha Stewart.





## 2:15PM a migraine moment

Figuring out your best move is never easy, even when you're clad in a white **Wonderbra**, light blue skirt by **John Bartlett** and sandals by **Dolce & Gabbana**.



styling by jessica paster for  
artist group management •  
hair by jamal hammadi for  
smashbox beauty • makeup by  
sharon gault/la prairie for  
artist group management •  
makeup products by la prairie •  
hair products by frédéric fekkai



**3:49PM** call of the wild

You don't want to be underdressed when that "they want to see you" call comes—here Harmon's got on a beaded crop top by Gucci, an animal-print skirt by Dolce & Gabbana and shoes by Patrick Cox.









**E**  
/...they know not to wait for the "subject" of a program. They look for the dead spots, the second or so where the performance is inexplicable/...

very night the children sit on the white sofa. They call it "cozy place" and think of it as home. But the black plastic remote in their tiny hands has made them refugees, perpetual travelers. Thumbing the rubber button, they are always in and out. On the move in a world of flickering, like the rapid eye movements of our dreams, the shadowy strobing that makes 24 frames feel like a second of life. They journey...

...from a weather map with fleecy storm clouds scudding from Wyoming to Colorado to/... Charlie Rose, hesitating over a question, gazing absentmindedly at his guest, as if transmission has gone off and he is waiting for resumption. The kids watch until he recovers and then flick on—they know not to wait for the "subject" of a program. They look for the dead spots, the second or so where the performance is inexplicable, so/... jewelry, "live" in the studio, turning slowly like a chicken in a rotisserie's light, which looks so much like late-'50s Universal color you expect a cutaway to a necklace at Lana Turner's throat, bringing sucker succor to her wounded eyes/... Courteney Cox in "Friends," making a cool turn, an eyebrow and a tit raised to say "Hallo?"/... listless midfield play in some Italian league soccer match, defense set in on both sides, ball skills growing in the nullity (it's awfully like Courteney Cox—and how would you ever see that without a remote?)/... wrestling, four strutters in the ring, lunging at air like blind men as the

"Santa") and the spiral of unwinding skin from what might be a potato/... painted faces speaking Spanish, sweaty with intimacy and the imminent exposure of dread secrets/... Bill Moyers in the sun of Marin, listening to the monotone of George Lucas's answer—words like "hero" and "mythology" bump along in the freight train that shuffles through the genius's mind—until Moyers says, "Aha, I see!" as his eyes go shut in the sunlight and tedium (so many of the people on television seem to be struggling to keep awake—why not an entire channel dedicated to scenes of people sleeping?)/... we are on a tower top and a young man in a white shirt is crawling behind the low wall, shooting at people on the ground below. The drama of aiming and hitting the target grabs the kids and holds them for several minutes of unaccented slaughter (is this "live," going on "now," or was it "now" a while ago, or is it fictional, and are we meant to like this young man?)/... ABC's "World News Tonight" opening with the stirring music, the headlines and Peter Jennings in place. Everything's in place. All the items slot together like Legos, and the kids are instantly put off by the authority and the smack of conclusiveness—the news has no mystery, no seductiveness, no absurdity, none of the white holes into which a young mind can easily drift/... David Letterman is measuring Julia Roberts's waist with a tape measure, his sad sleepiness enhancing her happy radiance, which comes up from the inside now, like light—she is saintly, somehow, and maybe that's what has crushed Dave, for he would like to

**The**

# Remote Control Idea

by **David Thomson**

mob trembles and shakes its fists/... a huge frog croaking "wise"/... 11 inches, ribbed and marbled, of what must be/... the girl in the beret, always waiting for her hug/... and here we are, magically, in *Chinatown*, just as Polanski slits Jack's nose with the knife—the timing is so neat, it's as if Roman has just been waiting all these years, and now his ferret cruelty turns into a sort of strange kindness. But the kids say "*Chinatown*" together and pass on, bored with such mastery/... "The Mary Tyler Moore Show" with Mary so trim, so cute, her mouth open in a great round "Oh!" of horror that is immediately filled with the mass groan of humiliated sympathy from the studio audience—which Mary has to not notice/... it's some kind of kitchen instrument, a cutter or corer or shredder, not available in stores, here for just \$19.95—the kids chant "1-800" (it means

know her bliss. And yet she can go away, while he is trapped forever behind that desk—he'll kill himself one day. You know it...

... We could go on all night, or for the rest of our lives, pipping the buttons, back and forth. And if we haven't already fractured our souls, someday we'll pick up scissors and just cut the whole edifice into bits and pieces. Every night the children sit on the white sofa until they fall asleep and the remote slips from their grasp. But asleep, their fingers keep pressing—as if that tic were their only safe way back from the dream and the traveling.

**David Thomson wrote "100 Questions We Honestly Want to Ask Hollywood" for the June issue of *Movieline*.**

IMAGE BY MICHAEL ELINS



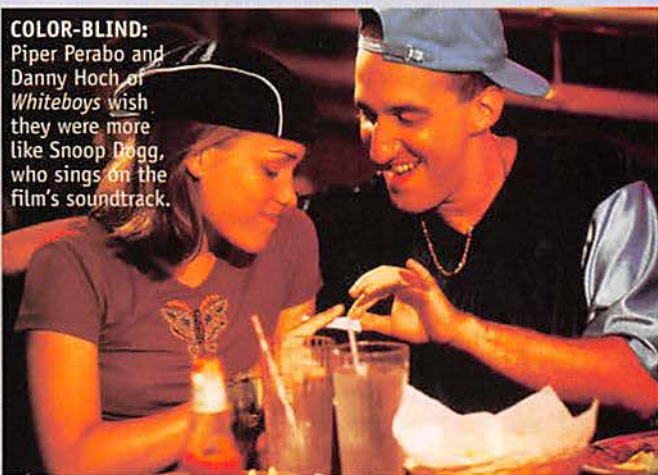
## soundtracks

*Whiteboys* shuts out the white rappers, leaving room for the hardest of hardcore gangsta guys.

## Gangsta's Paradise

## COLOR-BLIND:

Piper Perabo and Danny Hoch of *Whiteboys* wish they were more like Snoop Dogg, who sings on the film's soundtrack.



**EVERYBODY, IT SEEMS, WANTS TO BE A BADASS MUTHA.** That's the lesson of *Slam* director Marc Levin's new movie *Whiteboys*, in which three Iowa teens tire of such rural pursuits as cow-tipping and set their sights on becoming African-American gangsta rappers from the ghetto, despite the rather obvious difficulties inherent in this career path. It's also the lesson of the *Whiteboys* soundtrack, which unleashes a posse of serious rappers like Snoop Dogg and Slick Rick, and then lets them spend some 70-odd minutes trying to outdo one another. It's not pretty (these guys use the N word enough to make Quentin Tarantino blush), but I have to admit that it's pretty damn entertaining.

Director Levin's first non-documentary, *Slam*, had a hip-hop heart that set up expectations for *Whiteboys*. With songs from artists like Busta Rhymes and Mobb

Danny Hoch), is a seriously deluded Midwestern kid whose romanticism about the inner city would be funny if it weren't nearly fatal. The soundtrack doesn't include any of Flip's hilarious raps, and Levin also stays away from paleface-rap precursors—there's no Vanilla Ice here, no Fatboy Slim, no Sugar Ray or Offspring, no "Pretty Fly (For a White Guy)," not even any Beastie Boys. Instead, the director has opted for a nonstop blast of the kind of stuff that made Flip want to change pigment and run to the projects. The album is flat-out gangsta rap, 17 shots of one crew after another insisting that they have the biggest guns in the 'hood.

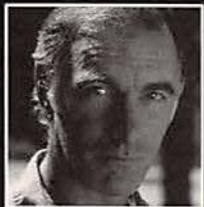
Judging from the evidence, I'd say that Soopafly, Canibus, Three 6 Mafia and Do or Die are all sporting full holsters; on an album full of rampaging

machismo, they're stylish enough, or brutal enough, to stand out. (If you're keeping score, the first two are stylish, the last two brutal.) Snoop Dogg, who appears as himself in the movie, smartly underplays his hand; in the quietly menacing title track he and T-Bo get all down and dirty and whispery as they mutter the key lines: "White boy, white boy, turn that shit down."

What *Whiteboys* is missing are songs that can step outside all that rampaging thuggery. Interestingly, Snoop also appeared on the soundtrack to Master P's film *Foolish*, which does achieve the balance. It contains loads of flat-out gangsta stuff (including one song, Fiend's "They Don't Hear Me," that's scarier than anything on *Whiteboys*), but it also includes masterstrokes like Marvin Gaye's eternally seductive "Let's Get It On" and C-Murder's "Like a Jungle," a chilling, knowing update of Grandmaster Flash & the Furious Five's landmark rap "The Message." But you know what? Crank *Whiteboys* up, and you probably won't be thinking about context. When they start kicking it, all these badass muthas are pretty undeniable. Play that funky music, *Whiteboys*.



## who's listening to what



## JOHN SAYLES

(writer/director, *Limbo*): "I like the *Dead Man Walking* soundtrack. It's haunting and not what you'd necessarily expect. It's also emotional in the right ways, and unsettling in the right ways."

## PAULINA PORIZKOVA

(actress, *Wedding Bell Blues*): "*Breakfast at Tiffany's* is my all-time favorite, with 'Moon River' on it. Why? It just makes me feel all warm and fuzzy inside, and kind of on the verge of tears."



## MINDY STERLING

(actress, *Austin Powers: The Spy Who Shagged Me*): "I like the soundtrack to *My Best Friend's Wedding*—the oldies, the revamping of 'I Say a Little Prayer.' And I like the *Sleepless in Seattle* soundtrack because it's very romantic."

## KINKA USHER

(director, *Mystery Men*): "I love the *Edward Scissorhands* soundtrack—the droll, optimistic, quirky nature that is Danny Elfman. And *Blade Runner*, which is so futuristically retro."





## sound bites



**G**WYNETH PALTROW, SINGER? That's what could happen if the producers of the karaoke comedy/drama *Duets*, which Paltrow has made with "Felicity"'s **Scott Speedman** (who replaced **Brad Pitt**), decide to let her use her own voice for the part of a blue-collar wannabe songbird. When the film was in preproduction, it was thought that Paltrow's voice would be dubbed. But then she sang a bit and surprised and impressed all involved. No one will yet confirm or deny that Paltrow will sing, but they do say a soundtrack is definitely



in the works... Elektra Records has snapped up the soundtrack rights to the next **Farrelly Brothers** movie, *Me, Myself and Irene*, which stars **Jim Carrey** as a man whose two personalities compete for the affection of one woman (**Renée Zellweger**). Though the soundtrack won't come out until next year, it's already been predicted that the cream of Elektra's crop—from **Natalie Merchant** to **Busta Rhymes**—will contribute songs... Several high-profile country artists have decided to cover their favorite rock songs for the soundtrack to the TV show "King of the Hill"—**Faith Hill** chose **Janis Joplin**'s "Piece of My Heart," while **Deanna Carter** chose **Tom Petty**'s "Free Fallin'." The album will also feature songs from **The Dixie Chicks** and **The Mavericks**... Remember *Rushmore*? Well that film's star, **Jason Schwartzman**, is also the drummer in the band **Phantom Planet**, which has just recorded a cover of the



## five minutes with **Edwin McCain**

I caught up with singer/songwriter Edwin McCain just before he went on tour to support his latest album, *Messenger*, the follow-up to his gold-certified *Misguided Roses*. (If you haven't caught McCain on the radio, you've probably heard his music featured on TV's "Dawson's Creek" or in the Kevin Costner weepie *Message in a Bottle*.) McCain never hits the road without a bountiful supply of movies—last time he was on tour he says he watched *Full Metal Jacket* and *Platoon* "too many times." This time around he's bringing some lighter fare.

**Q: What's your all-time favorite movie?**

**A:** Well, there are different categories. Like for a cool flick, there's *Carlito's Way*. And for a movie that really messed me up and made me cry, there's *Jerry Maguire*.

**Q: *Jerry Maguire* made you cry?**

**A:** Yes. I'm also a big fan of *The Firm*, *The Shawshank Redemption*, *Life of Brian* and *This Is Spinal Tap*.

**Q: Are any of your songs inspired by a movie?**

**A:** There's one on the new record called "Promise of You" that was inspired by *The Firm*. You know when Tom Cruise and his wife are arguing? Well, she says to him, "I've loved you all my life. Part of it wasn't even you—it was just a promise of you." I thought that was a great line.

**Q: You recorded the Diane Warren song "I Could Not Ask for More" for *Message in a Bottle*, right?**

**A:** Yes. I had the distinction of being one of the last songs in the credits. I was the song playing when people were leaving the theater tripping over their popcorn and beer bottles.

**Q: Who's your favorite musician-turned-actor?**

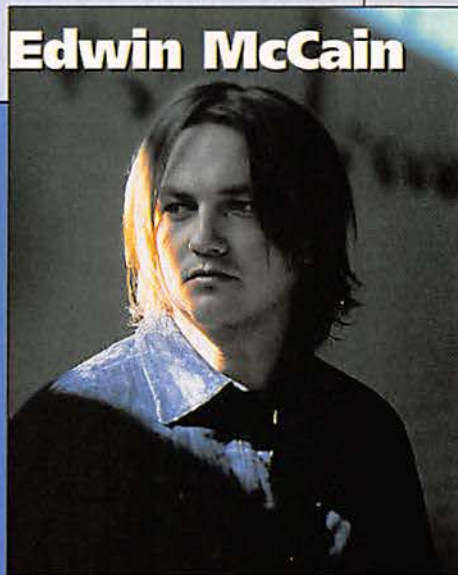
**A:** Dwight Yoakam did a helluva job in *Sling Blade*. I also think Harry Connick Jr. is good.

**Q: Should actor-kind-of-turned-musician Bruce Willis record another record?**

**A:** If he wants to, why not? Whatever makes him happy. I'm never prohibitive of anyone who plays music.

**Q: Would you consider acting?**

**A:** I was in high school plays. I sang operas. I did *Joseph and the Amazing Technicolor Dreamcoat*. I would love to act again, but unfortunately I'm a little too ugly for the big screen.



**Dobie Gray** classic "The In Crowd" for **Melissa Joan Hart**'s next film, *Next to You...*

Rock god of the '70s **Peter Frampton** has signed on to work in a variety of capacities for **Cameron Crowe** on his upcoming DreamWorks film, which is a semi-autobiographical tale about the director's *Rolling Stone* years when he wrote about and subsequently befriended a '70s rock star. No word yet



if Frampton will sing on the film's soundtrack... And now for an update of the dueling Janis Joplin movies: whisperers have been whispering that Paramount's version is having problems—it's been said that the script is pleasing no one. This means that the other Joplin project, which is already being filmed with **Nancy Savoca** as director and **Lili Taylor** as star, will probably come out first.



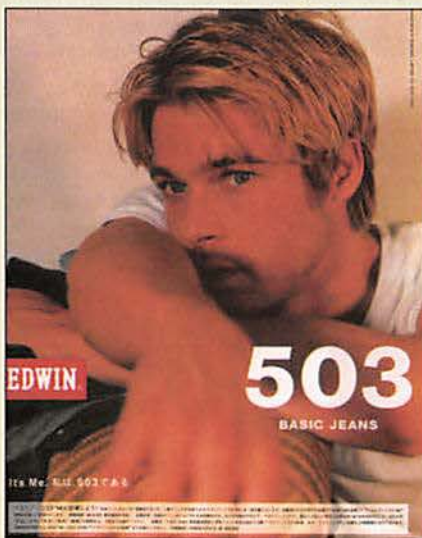
## web site of the month

## Big in Japan

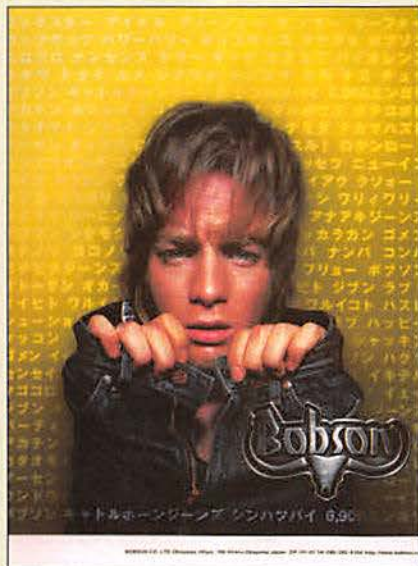
If you enjoy keeping up-to-date on which big-name Hollywood stars are hawking products overseas, visit the Tokyo-based Web site Sold Out!



**T**HESE DAYS, WE'RE ALL USED TO SEEING Jennifer Lopez sing the praises of L'Oréal hair products, or teen-queen Jennifer Love Hewitt chirp about Neutrogena acne washes, or Oscar-winner Cuba Gooding Jr. ham it up for Pepsi One. But really big-name Hollywood celebs—Brad Pitt, Harrison Ford, Meg Ryan—would sooner be caught in the buff than seen promoting merchandise on TV or in magazines. Unless, of course, the TV and magazines are in Asia. Now, thanks to the good people at the Sold Out! Web site ([www2.gol.com/users/zapkdarc/sold.html](http://www2.gol.com/users/zapkdarc/sold.html)),



we can all enjoy the sight of Hollywood's finest hawking for dollars. The four-year-old Sold Out! page, run by architect Mark Dytham, is actually a small section of the Web site for Tokyo-based architectural firm Klein Dytham. "We were looking for a hook to get people to visit our site," says Dytham. "Architecture is pretty interesting for architects, but that's about it." Dytham figured a worldwide audience would be entertained by getting to see Brad Pitt sell out for blue jeans, Whoopi Goldberg for gum, Harrison Ford for beer, and even—gasp!—Oscar-winner Jodie Foster for coffee. Dytham says everyone in the office watches out for new stars to target (look for Meg Ryan's ad for Chinese tea on the site soon). Does he take delight in embarrassing stars who wouldn't be caught dead pushing products in their own country? "I'm not sure we're poking fun at them," says Dytham. "They make the ads."





# MOVIES AT HOME

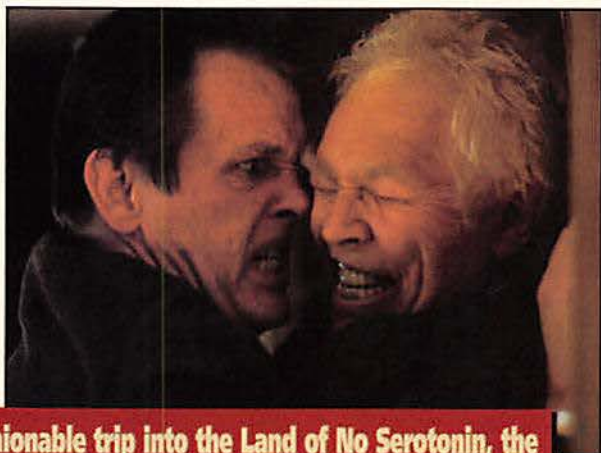
## this month's rent

### Take Your Medicine

**A**FFLICTION WAS A BIG-TIME OSCAR NOMINEE AND A SMALL-TIME OSCAR WINNER (leathery old James Coburn got a Best Supporting Actor statue), but no honors were ever likely to make it a box-office hit. A dead-serious wallow in the muck, it's no one's idea of a party renter, either—unless it's a party of family therapists. This is a movie about suffering, self-destruction, suffering, poverty, psychological trauma and more suffering. Kick back with a bottle of cheap whiskey and have a bawl.

Since *Affliction* is such an unfashionable trip into the Land of No Serotonin, the surprise is not that it did poorly at the box office, but that it got made at all. This is, in fact, the second of Russell Banks's bleak novels to reach the big screen (the first was 1997's melancholy *The Sweet Hereafter*). Directed by *Taxi Driver*-scripter Paul Schrader, *Affliction* recalls the fervent hyperrealism of

the '70s, when people like Gene Hackman and Dustin Hoffman could become movie stars playing characters who struggled through desperate lives without the benefit of Spielbergian spunk or an Armani wardrobe. As



Since *Affliction* is such an unfashionable trip into the Land of No Serotonin, the

surprise is not that it did poorly at the box office, but that it got made at all.

Wade Whitehouse, a lost, angry New England lout on the verge of a complete meltdown, Nick Nolte proves he could've competed with the best of the '70s generation. Wade has an ex-wife who hates him and a preteen daughter he can't connect with, a dead-end job and, worst of all, a lifetime spent under the

tyrannical foot of his violently rummy father (Coburn). The movie follows Wade's efforts to give his ruined life a sense of purpose by trying to discover how a local bigwig got shot in a suspicious hunting accident and by attempting to get legal custody of his daughter. But this is not a plot-driven movie, it's a character study, an in-your-face look at a man burning alive in a fire he couldn't help starting. Nolte may never get a role as tough and rangy as this one, and he handles it like he's been living this sorry prick's life out himself.

The entire cast is excellent, except for Willem Dafoe as Nolte's intellectual brother. Every time he opens his mouth, you want Nolte to fill it with a meaty fist. Coburn was perfectly cast as the aging Gargantua—he not only looks like he could be Nolte's father, he's one of the few movie actors his age who could physically intimidate Nolte. Mary Beth Hurt is chillingly abrasive as the ex-wife, Sissy Spacek lingers as Wade's neglected girlfriend, and Brigid Tierney is heartbreaking as Wade's closed-up little girl.

*Affliction* tells no lies, and doesn't skimp on the cold truth of how families can sometimes chew on their own extremities like trapped animals. Sure, it's depressing, but it's required viewing for anyone who pines for the days when all Hollywood stars wanted to do was play real people. —Michael Atkinson

## new releases (videocassette and dvd)



### **Shakespeare in Love**

Miramax Home Entertainment vhs/dvd

### **8mm**

Columbia TriStar Home Video dvd

### **The Rage: Carrie 2**

MGM Home Entertainment vhs/dvd

### **200 Cigarettes**

Paramount Home Video vhs/dvd

### **Blast from the Past**

New Line Home Video vhs/dvd

### **The Corruptor**

New Line Home Video vhs/dvd

### **Metroland**

Universal Studios Home Video vhs/dvd

### **Lock, Stock and Two Smoking Barrels**

PolyGram Video vhs

### **Down in the Delta**

Miramax Home Entertainment vhs/dvd

### **Romy and Michele's High School Reunion**

Touchstone Home Video dvd

### **Little Buddha**

Miramax Home Entertainment dvd

### **EDtv**

Universal Studios Home Video vhs/dvd

### **Friends & Lovers**

Universal Studios Home Video vhs/dvd

### **The Deep End of the Ocean**

Columbia TriStar Home Video vhs/dvd

### **Celebrity**

Miramax Home Entertainment vhs/dvd

### **Cruel Intentions**

Columbia TriStar Home Video vhs/dvd



Visit our Web site [[www.movieline.com](http://www.movieline.com)]; for more about buying films on DVD, visit Reel.com ([www.reel.com](http://www.reel.com)).



# MOVIES AT HOME

## bad movies we love

The TV flick *Curse of the Black Widow* ranks with some of the best big-screen Bad Movies We Love.

### Patty Meltdown

**WATCH OUT FOR THAT GIANT PROP:** Anthony Franciosa and Roz Kelly pretend to be afraid of a plastic mechanical arachnid in *Curse of the Black Widow*.



that the killer might be a gargantuan arachnid, at which point Franciosa scoffs and suggests instead that it's possibly "some kind of homicidal spider psycho." A far more logical hypothesis. But the creature glimpsed at the crime scenes seems to be a mysteriously accented, badly bewigged Euroslut rather than an eight-legged anything. What's going on here?

Well, Franciosa discovers that as infants, "one of the twins was so severely bitten by insects, she remained comatose for almost a week." (That, of course, would point the finger at Mills, who's nothing if not coma-

ment of the imminent spider threat, in response to which top cop Vic Morrow snarls, "I'll issue all my men giant cans of Raid!" Meanwhile, the ostensibly unthreatening Duke unlocks the attic at her country estate where she encounters sister Mills and their mother, June Lockhart, in a fright wig screeching, "The blood! The Blood! THE BLOOD!" It seems that Lockhart went bonkers some time ago upon seeing one of her daughters morph into a giant spider, and Duke's been keeping her locked up ever since. And now right here, when we're least expecting it, Duke displays the kind of acting talent that won her that Oscar years before: she falls down, kicking her legs and wailing, "Oh no, please, nooooooooooooo!" (the very words you'll be screaming at your TV) as she is transformed first into a sort of drag queen in black lace bra and panties with—no! yes!—a black widow spider's pulsating red hourglass mark on her belly, and then into the full-blown killer beast. At the sight of this, Lockhart helpfully shouts, "Spider!" before falling out a win-

**W**HEN A PIMP played by Sid Caesar in the 1977 tele-classic *Curse of the Black Widow* remarks, "That's the trouble with this business—the class of people you have to put up with," you can only conclude that he's talking about the movie itself. Then again, when Sid signed on for a TV movie about a killer lady/spider, he lost any right to complain about costars.

The *Black Widow* hoots begin when a buddy of private eye Anthony Franciosa is killed by someone—or something—with gigantic, poisonous fangs. This being the latest in a whole series of murders vaguely connected to the love life of perky Donna Mills, suspicion inevitably falls on her and her dour twin sister, Patty Duke. (You read that correctly: looker Mills and drab Duke play twins. "Fraternal, not identical," explains Duke, as if to keep us from rolling our eyes; it's no use, because *who* could their parents have possibly been—Dina Merrill and Ernest Borgnine?)

Nevertheless, a policeman theorizes

**When Anthony Franciosa warns the local police department of the imminent spider threat, top cop Vic Morrow snarls, "I'll issue all my men giant cans of Raid."**

tose.) Is it possible that one of the twins, bitten by a black widow spider at birth, has developed a split personality that causes her to morph into a giant killer spider? No, of course not, but that *is* the plot of this film. And you thought *Charlotte's Web* was a stretch.

Like any detective who suspects a woman of being a spider, Franciosa goes on a date with Mills, during which they run into Duke and her fiancé, who, apparently having done a belated comparison of the twins, hits on Mills. Before long, the faithless fiancé is having sex with the wrong sister, and come morning he's *dead*! And in addition to being dead, he's covered in "spider silk" (which looks suspiciously like low-rent cotton candy). Naturally, this reflects badly on Mills and prompts Franciosa to warn the local police depart-

ment to her death. Spider Duke then encases twin Mills in fake cotton candy, but forgets to kill her, allowing Franciosa to show up, set the beast on fire and live happily ever after with Mills.

We found this hard-to-find movie at Eddie Brandt's Saturday Matinee video store (818-506-4242). Rent it and see why we call it *Kitsch of the Spiderwoman*.

—Edward Margulies

**Want to talk about movies? Turn to page 35**

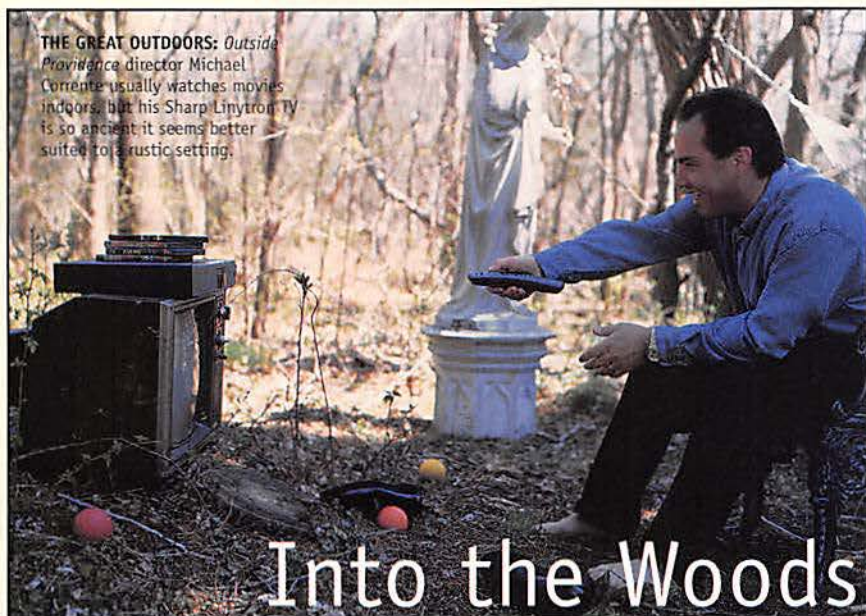




# MOVIES AT HOME

## home theater

When he isn't directing a film, Michael Corrente likes to lay low in the wilds of Long Island, watching movies in his "home theater."



**THE GREAT OUTDOORS:** *Outside Providence* director Michael Corrente usually watches movies indoors, but his Sharp Linytron TV is so ancient it seems better suited to a rustic setting.

## Into the Woods

**M**ICHAEL CORRENTE DOESN'T HANG OUT IN HOLLYWOOD. Nor does he long to make friends with movie stars. And when he wants to make a movie, he finds his own investors. "You can't have it both ways," he says. "You raise the dough yourself or you deal with the devil." His first movie, 1994's *Federal Hill*, was the prototypical streetwise indie made for pocket money. His second, the film version of David Mamet's *American Buffalo*, starred Dustin Hoffman, but was made on a budget for the Samuel Goldwyn Company. His new film, *Outside Providence*, was cowritten by gross-out kings Peter and Bobby Farrelly, stars Alec Baldwin and will be distributed by Miramax, but Corrente still collected cash from lawyers and dentists to finance it.

Corrente lives half of the week in Manhattan; the other half he spends in a hidden, century-old, nine-bedroom farmhouse in the Hamptons, at the tony far eastern edge of Long Island, where glitterati like Steven Spielberg and Kate Capshaw and Alec Baldwin and Kim Basinger have homes. His style here, which involves a lot of rough wood, rustic wicker furniture and peeling paint, is as idiosyncratic as his moviemaking methods—and that goes for his "home theater" setup, too. Right now we're standing before a prehistoric Sharp Linytron television that looks like it should be showing only old

"Gunsmoke" episodes. But unbelievably enough, Corrente's got it hooked up to a ProScan Divx DVD player, a Shintom VCR-450 and an RCA digital satellite system. Somehow, it all jibes together. "Look what the DVD does for this crappy old television," he says, slapping in a *Raging Bull* DVD. "DVDs make these black-and-white movies look phenomenal. Better than that fucking laser disc, getting up and turning it over. Forget that."

As we chortle through a few scenes of *Bull* with De Niro dubbed into French on the extra audio track (admittedly, not the DVD feature most film buffs choose to exploit), Corrente says he'd like to see his movies come out in digital format, as long as *Federal Hill* was kept in its original black and white. "They colored it for video and they just destroyed it. My father was this illiterate Italian guy who'd call my brothers and me in from playing football and say, 'Watch this,' and we'd sit and watch *The Bicycle Thief*. It's my favorite movie. That's why I shot my first film in black and white, not because it's cheaper—because it isn't."

Corrente bashfully admits to preferring movies at home rather than in theaters. "I

don't know why, the magic is gone in a theater. It's as if it's work." Besides his wife, actress/producer Libby Langdon, his home-viewing buddies include the Farrellys, whom he's known since he came across then-unknown Peter's book *Outside Providence* and called up to say he wanted to direct a film of it, and writer/director Donal Lardner Ward (*My Life's in Tumoround*), who sometimes drops by with his uncle, Hollywood veteran screenwriter Ring Lardner Jr. (*MASH*). The DVD standbys for this crowd are *My Life as a Dog*, *Casablanca* and *Richard Pryor: Live! In Concert*, as well as many gritty '70s films by directors like Hal Ashby. "He's the man for that period," says Corrente. "*Harold and Maude*, *The Last Detail*, *Being There*, all made by the same guy. He started out as an editor, y'know, until he realized soon enough that, hey, directing isn't rocket science."

Also among Corrente's picks is the one we have on now, *Raging Bull*. He's so passionate about this film he's memorized every line of dialogue from it, though not in French. "Oh, this movie's a riot," he claims. "When my sister finally caught up with it years later on tape, she said, 'Who wants to see this shit? It's like growing up with you and your fucking retard brother!'" The movie symbolizes for

Corrente the exact lifestyle he doesn't want—and the reason why he cloisters himself in the Long Island wilderness at the end of an uphill dirt road fit for army jeeps. "I can't live in the city all the time—I'd end up like him," Corrente says, pointing to a crazed De Niro on the TV. "Y'know? 'Hey, Larry! I'm gonna have your dog for lunch!'" Still, the urban

chaos does have its charms, like stores that sell TVs made in the last 10 years. Maybe by the time *Outside Providence* hits DVD, Corrente will have broken down and gotten himself a Mitsubishi 50-inch high-definition VS-50800 present-day model. —Michael Atkinson

### MICHAEL'S MIX

- 1 Sharp Linytron television
- 2 Shintom VCR-450
- 3 RCA digital satellite system
- 4 ProScan Divx DVD player



## tech talk

Digital TV, the biggest breakthrough since color, is going to revolutionize our favorite habit faster than you think.

# The Dawn of DTV

**I**MAGINE WATCHING A SHOW like "The X-Files" on a wide, flat TV set with a picture so crisp and clean that it seems as if you are looking through a window at Scully and Mulder. Combine that with CD-quality audio and you've got DTV (digital television). And this isn't science fiction—you can buy a DTV set today if you can afford one (prices range from about \$4,400 to a whopping \$25,000 for Pioneer's plasma-display model). But if you're not a technology purist with big bucks to burn, should you be thinking about going digital with "Dawson's Creek"?

Well, maybe you should. Because before too long, you'll have to.

Here's why. Our current TVs rely on an analog broadcasting system, now more than 50 years old, which transmits TV waves that degrade over distance, fluctuate in color and brightness, and vary so wildly that they cause ghost images, shadows, static and crackling sound. DTV broadcasts, on the other hand, transmit a digital code that "paints" images on your screen. Either your picture is perfect or you've got no picture at all. Moreover, the lowest-quality DTV picture kicks the butt of the best analog picture, because analog TVs are capable of displaying about 300,000 pixels (picture elements) on a screen, while the low end of the DTV formats—standard-definition television (SDTV)—displays about a million pixels, and the high end—high-definition television (HDTV)—displays two million or more. Most digital sets being produced today are ultra-pricey HDTVs, but soon more affordable SDTVs will hit the market



**YOU'VE COME A LONG WAY, BABY:** Tubes of yore look like they belong in a museum next to Pioneer's Pro-700 flat-screen TV, which here features Gillian Anderson and David Duchovny from *The X-Files*.

offering picture quality that, while not HDTV level, is awesome by current standards.

Since two-thirds of American households get their signals via cable, most of us will have to wait until our cable companies are willing and able to pipe DTV into our homes in order to take full advantage of digital broadcasts. When that happens, TV shows will be shown in wide-screen format, which is why DTV screens are typically wide like a movie screen, not boxy. (DTVs also have flat screens, which provide less image distortion.)

So when is the TV world going to go digital? Well, when the TV world went from black and white to color, you were allowed to stay in *Pleasantville* as long as you wanted to, but the leap to DTV is less lackadaisical. The FCC has decreed that on January 1, 2006 or— and this is crucial—whenever 85 percent of households in an area are DTV ready, analog TV broadcasts will be turned off forever. Many experts are skeptical about the speed of the big switchover, but the transition has already

started and the days of analog broadcasts clearly are numbered.

So what should you do if you're in need of a new television this minute? If you can afford it (most HDTVs hover at around \$8,000), you have many manufacturers to choose from, including Mitsubishi, Sharp, JVC, Zenith, Philips, ProScan, RCA, Samsung, Sony and Pioneer—all of which display current analog broadcasts just fine. However, you'd hardly be nuts to buy an analog set, since most of today's high-performance sets can be hooked

up to a converter to receive digital signals. (The current \$700 price tag on the least expensive converter will have dropped by the time you need one.) The picture on a converted analog TV won't be as astounding as on HDTV, but it'll look and sound as good as a DVD movie does now. If you choke at the price tag of HDTV and at the idea of buying obsolete technology, don't despair—as with any new technology, prices on DTVs will drop to more affordable levels (Konka will introduce a \$3,000 HDTV this fall) over the next few years. —Robert B. DeSalvo

**Want  
to talk  
about  
movies?  
Turn to  
page 35**





# MOVIES AT HOME

## the bottom shelf

The 17-minute videotape *Just Cows* is a truly moooooooving experience.



**W**HEN I FIRST SAW THE VIDEO *JUST COWS* advertised a few years back, I wanted to get my hands on it immediately. "An ambient, meditative videotape that brings the viewer to bovine heaven," the ad copy from Willow Mixed Media read. Who could ask for more in a video? But it took years before I could find a copy of my very own. When I finally got it in my trembling hands, I turned down the lights, fixed myself a hamburger and a glass of chocolate milk, and settled in on the sofa for 17 minutes of the god-damnedest film you will ever see.

*Just Cows* is—how can I describe it?—well, it's just cows. The product of filmmaker Tobe Carey (one can scarcely call him a director, as his "cast" pretty much improvises), it opens in a small field populated by...actually, I don't know too much about cows, nothing in fact—these are the black-and-white spotted variety. Jersey, maybe. I don't know. Anyway, for 17 minutes, we get to see these black-and-white creatures standing, sitting, chewing, wiggling their ears, sometimes looking back over their shoulders. At one point we also see something pink and fuzzy at the lower corner of the screen, which I strongly suspect is Mr. Carey's thumb. We are treated to some extreme close-ups, during which I realized that cows' eyes are not as large and soulful as we've been led to believe; they are, in

fact, rather beady and malevolent. We hear the cows too, munching and mooing, as well as the sound of crickets, of traffic going by and of thunder (at which the cows don't lie down—that old wives' tale about being able to tell it's going to rain because cows are sitting down is clearly just so much applesauce). I kept a sharp eye out to make sure the video's title was not misleading: had a chicken or sheep wandered through at one point, Willow Mixed Media would have been in for a corking lawsuit. But except for an inoffensive bug or two, what we have here is indeed *Just Cows*.

As the magic of Tobe Carey's masterpiece settled over me, I reminisced about other great cows of show-business history: Caroline from *Gypsy*, Eleanor from "Green Acres," Countess from

"Pee-wee's Playhouse," even those "contented cows" that gave Carnation Evaporated Milk (oh, that reminds me of a joke: what do you get from a cow that lost its memory? Milk of amnesia!). I also recalled my friend Melissa's story of the live cow at the Midwestern agricultural college she attended—it had a window in its side so you could see it digesting things. Melissa swore she was not making this up.

The only complaint I have about *Just Cows* is that plunky guitar music occasionally intrudes on the otherwise farm-like soundtrack. If I wanted to listen to folk music, I'd put on an old Joan Baez record. What I want is cows—*Just Cows*. I note that this video is copyrighted 1987, and I can only hope that Mr. Carey has made enough money from it to treat us to more slice-of-life cinema verité. *Just Goats, Just Chickens, Just Fashion Editors*. Just imagine! —Eve Golden

### clips: what's your favorite video scene?



#### JENNIFER LOVE HEWITT

(actress, *I Still Know What You Did Last Summer*): "I love in *Breakfast at Tiffany's* when Audrey Hepburn runs out of the cab in the rain and finally kisses George Peppard. It's about how one person can change your life."

#### JON LOVITZ

(actor, *Lost & Found*): "My favorite is the last scene in *Casablanca*, shown in the first scene of Woody Allen's *Play It Again, Sam*. I love that you get to see the original, then Woody spoofs it. He's the reason I got into comedy."

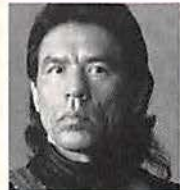


#### SAM HUNTINGTON

(actor, *Detroit Rock City*): "One of the best acted and written scenes that I can think of is from *Sling Blade*. I just love J.T. Walsh's opening monologue in that movie. It gives me the chills."

#### WES STUDI

(actor, *Mystery Men*): "I don't know if it's my favorite, but remember that scene in *A Fish Called Wanda* when Kevin Kline lifts his jacket and smells his underarm? It was so unexpected but such a human action, and it was a laugh!"





## crème de la cable

### Gossip, Genius and Gangsters



**CONFIDANTES.** Wendie Malick (pictured), the charming comedienne of the HBO ex-series "Dream On" and the current NBC series "Just Shoot Me," tackles dual roles that ought to give her funny bone even more of a workout in the TV cable movie *Take My Advice: The Ann and Abby Story*. Playing both Ann Landers and Abigail Van Buren, the twin sisters who became the two queens of modern-day personal advice-giving, Malick will do synchronized aging on-screen. The story spans decades of fierce sibling rivalry, beginning in Sioux City, Iowa, where the sisters were born, and progressing to the bright lights of big-time newspaper syndication. Lifetime, 7/19.

**CRAZINESS.** Filmed at the burned-out end of the Swinging '60s in a trendy neighborhood in London, the legendary film *Performance* starred Mick Jagger as a reclusive rock star, James Fox as a hitman on the lam and Anita Pallenberg as the witchy woman involved with both. The shoot was a nightmare of drugs, suspicion, murderous innuendo and psychotic breakdown, and all that wild energy was captured on film by Donald Cammell (pictured with Jagger), who wrote the script and codirected with Nicolas Roeg. Now the documentary *Donald Cammell: The Ultimate Performance* recounts the astounding events of Cammell's life (he committed suicide in L.A. in 1996) and the creation of his masterpiece. IFC, 8/13.



**CRIMINAL.** Here's a Mafia lesson that we haven't learned from Martin Scorsese or Francis Coppola: live long enough and you become a cable star. Joseph Bonanno is the sole surviving Mob boss of the great heyday of the '40s and '50s, and his longevity (he was born in 1905) is being marked with a six-hour miniseries on Showtime and an episode of A&E's "Biography." The miniseries, *Bonanno: A Godfather's Story*, stars Edward James Olmos, and traces the story of Joe

Bananas, as he was known, from his birth in Sicily to his climb to the top in New York to his so-called retirement in Arizona, where he has lived for decades in exile from the Mob world he once ran. It airs July 25 and 26. On July 20, the real-life Bonanno (and his successor son, Bill, pictured above) are interviewed in the A&E "Biography" episode *Bonanno: The Last Godfather*. It's worth a look: they don't make gangsters like this guy anymore.

**CORPSES.** The USA Network continues to expand on its growing roster of original series with "G vs. E," a supernatural suspense show about two hard-boiled detectives who happen to be dead. What kind of cases do dead dicks solve, you ask? They assist the Almighty in His efforts to curtail Satanic soul-stealing. Richard Brooks (pictured) of "Law & Order" stars, with Clayton Rohner as his rookie partner. 7/18. —Shawn Levy



McFarlane Toys  
Celebrates the  
30th Anniversary  
of The Beatles  
Yellow Submarine.



## Melissa Joan Hart

CONTINUED FROM PAGE 53

Since her production company has had trouble getting some of its more offbeat projects off the ground—a small, touching Aldous Huxley/Christopher Isherwood script, for example—does she worry that part of the problem may be that Hollywood hasn't seen her playing much more than a girl whose biggest problem is getting hassled by bitchy high school girls? "I do and don't see 'Sabrina' as a straitjacket. But these days my mind is in a no-fear mode—like in that Baz Luhrmann song," she says, referring to "Everybody's Free (To Wear Sunscreen)," the *William Shakespeare's Romeo + Juliet* director's wildly popular agglomeration of clichés and tongue-in-cheek homilies set to a percolating New Age riff. "A line in it says, 'Do one thing every day that scares you.' I've been doing that, taking this attitude where I'm like, anything that comes my way I can handle. Bring it on. For example, studying with an acting coach for the first time in my life was a big fear because acting can be like lying, and I'm not a good liar."

Jitters after nearly two decades in showbiz?

**"These days my mind is in a no-fear mode. Anything that comes my way I can handle. Bring it on."**

"It doesn't work that way," Hart laughs. "It was less scary acting on Broadway, which is *real* acting, than it was acting for the drama club at school. I freaked out once trying out for a school play and I was terrible. The idea of acting in front of kids who would glare at you later in the hallway or shove you into a locker was terrifying."

What *was* it like balancing a high-profile job with the social terrors of early teen years? "I know it isn't most people's experience to be doing commercials when you're in elementary school," she admits, "but acting was just something I did on the side, after Girl Scouts or roller-skating. I know it's not like everyone's life to be starring in a TV series like 'Clarissa,' living in Florida away from your family and having your very best friends be a bunch of older people. I so wanted to be around kids my age, but when I was, I acted weird. If a girl came on the show, I'd spend days trying to latch on to her, arranging slumber parties, doing miniature golf. By Thursday, I'd be like, 'What am I doing? I don't even know this person.' Even now when I'm around kids my age, I get self-conscious. I used to have some really strange trust issues. I couldn't even get into an elevator if there was a guy in there by himself. I'd walk the stairs instead." After a moment, she says, unsmilingly, "If I had a kid, I wouldn't want them to act when they were young."

Among Hart's many interviews, there's an "at home" piece that clearly shows on one of her walls a poster from the 1982 Jessica Lange movie *Frances*, which chronicled the tortured life of a gifted '30s blonde whose ascent to Hollywood stardom was snuffed by her politics, her inner

demons and her poisonous relationship with a mother who had her institutionalized and, finally, lobotomized. It makes me wonder what type of relationship Hart has with her mother. Until making it herself, Hart grew up without frills, to say the least—in a one-bedroom house with five other siblings, whose names are Trisha (now 21 and in college), Elizabeth (18, in college and an occasional "Sabrina" guest star), Brian (15 and another "Sabrina" guest star) and Emily (13 and yet another occasional "Sabrina" guest star). "I would die for anyone in my family," Hart says. "And I'm a complete mama's girl. I can't even buy a sofa, let alone pick a project, unless I ask my mother's opinion first."

Unlike Frances Farmer's mother, Hart's is a well-liked, relatively low-key presence around Hollywood. "We couldn't be closer now," Hart says, "though there were four crucial years when mom and I *weren't* really very close. When I was 14 and in Florida doing 'Clarissa Explains It All,' she was going through a divorce with my father after 25 years of marriage. My brother and one of my sisters were in New York with my dad, and my mother was with my other sister, who was doing *Meet Me in St. Louis* on a cruise ship. Mom moved us to

a little townhouse in Manhattan, a city I hated at the time, and I blamed her. She'd go out dancing every night and I had to take care of the kids. There were some tough things I had to deal with, with my mother going through an early midlife crisis. I resented her for the responsibility I had to take. Still, I trusted her and loved her unconditionally." Hart says she's also remained close to her father, who, like her mother, has subsequently remarried.

So if Hart gets along fine with her mom, what about Frances Farmer does she relate to? "You know the moment when the hair-and-makeup woman is brushing Frances's hair and Frances just turns around and belts her?" she asks, with a crooked grin. "Do you want to know how many times I've felt like that? Not to my hairdresser, whom I adore and who will be godmother to my firstborn, but to other people on sets. Most of the time when you're making movies and doing TV, you just feel used." Hart flashes a devilish smile and continues, "I love the part in the film when Frances goes back to her home town and says to a woman who presents her with an award, 'Aren't you the same woman who told me I was going straight to hell?' One time when I went back home I went out to a bar with my dad and I saw some people who'd never been nice to me, and now were acting that way. After a drink or two, when I had a little more courage, I went over and said, 'Don't you remember saying this and that to me? And now you're pretending you're my best friend?' It was a little Frances moment."

Speaking of Frances moments, Hart's longtime friend Calista Flockhart, whom she met a

## GROOVY TOYS FOR MODERN PEOPLE.



**AUSTIN POWERS  
THE SPY WHO  
SHAGGED  
ME**

**18 INCHES OF ME...MINI ME!** The diabolical mastermind from the groovy sixties is back and ready to dominate toy shelves all over the world.



McFARLANE TOYS  
www.mcfarlane.com



## Buyer's Guide

**BARRY WATSON** p. 11 T-shirt from Barry Watson's own closet • **AMY SMART** p. 14 Leopard-print dress with tulip overlay by Alessandro Dell'Acqua Mare available at Laura Urbinati, Los Angeles (310-652-3183), shoes by Nathalie M. for Charles David available at Charles David, Beverly Center (310-659-7110); makeup by Philosophy available at Barneys New York, Beverly Hills (310-276-4400), hair products by Paul Mitchell available by calling (800-793-8790) • **SAM ELLIOTT** p. 16 Shirt by Giorgio Armani available at Giorgio Armani, Beverly Hills (310-271-5555) • **RACHEL HUNTER** p. 20 Pastel-green chiffon dress by Chloé available at Sak's Fifth Avenue, Beverly Hills (310-275-4211); makeup by SmashBox Cosmetics available at Nordstrom, Westside Pavilion (310-470-6155) • **MELISSA JOAN HART** p. 48 (Opening spread, left) beige dress by Exit 1 available at Exit 1, Los Angeles (323-939-7573); (Second spread, left and right: third spread, right) bustier by Cosabella available at Dimani, West Hollywood (310-657-6835), military overall and boots both by Sky available at Diavolina, Los Angeles (323-936-3000); (third spread, left) bra by Cosabella available at Dimani, vintage boa and black skirt both by Exit 1 available at Exit 1; makeup products by Gianni Versace available at Neiman Marcus, Beverly Hills (310-550-5900), hair products by Sebastian available by calling (800-829-7322), Bumble and bumble available by calling (800-7-BUMBLE) • **CHRIS ALBRECHT** p. 54 All clothes from Chris Albrecht's own closet • **HALLE BERRY** p. 58 (Opening spread, left, second spread, far right and third spread, right) white knitted tank top by Veronique Baronquino available at Maxfield, Los Angeles (310-274-8800), bikini by Gucci available at Maxfield; (opening spread, right and third spread, left) fan asymmetrical draped top and skirt by Rick Owens available at Maxfield; (second spread, far left) black top by Emporio Armani available at Emporio Armani, Beverly Hills (800-271-7790), bikini bottoms by Diane's available at Diane's, Beverly Hills (310-657-8202), (left and third spread, far right) top by Emporio Armani worn as head scarf available at Emporio Armani; (second spread, right) black bra top by On Gossamer available at Bloomingdale's, Beverly Center (310-360-2700); makeup products by Revlon available by calling (800-473-8566), hair products by Avlon available by calling (800-332-8566) • **ARMAND ASSANTE** p. 66 (Left) white cotton shirt by Dolce & Gabbana available at Neiman Marcus, cuff links by Thomas Pink available at Pink's, New York (212-838-1928); (right) cashmere coat, turtleneck by Ralph Lauren Purple Label available at Ralph Lauren, Beverly Hills (310-281-7200), wool trousers by Donna Karan Collection available at Neiman Marcus; grooming products by M-A-C available by calling (800-387-6707), Lancôme available by calling (800-526-2663), Garren available by calling (212-841-9400) • **ANGIE HARMON** p. 72 (Opening spread, left) black t-shirt and undies by Emporio Armani available at Emporio Armani; (opening spread right) blue shear tuxedo shirt by Gucci available at Gucci, Beverly Hills (310-278-3451), blue glen plaid cotton trousers by Paul Smith available at Barneys New York; (second spread, left) black dress and black-and-white mirror-heeled pumps both by Dolce & Gabbana available at Neiman Marcus; (second spread, right) white Wonderbra available at Bloomingdale's, white towel by Martha Stewart available at K-mart, Los Angeles (323-933-7306); (third spread, left) white Wonderbra, light blue skirt by John Bartlett available at Neiman Marcus, sandals by Dolce & Gabbana available at Neiman Marcus; (third spread, right) beaded crop top by Gucci available at Gucci, animal-print skirt by Dolce & Gabbana available at Neiman Marcus, shoes by Patrick Cox available at Patrick Cox, New York (212-759-3910); makeup products by La Prairie available at Sak's Fifth Avenue, hair products by Frederic Fekkai available by calling (800-F-FEKKAI) • **MICHAEL CORRENTE** p. 88 All clothes from Michael Corrente's own closet; grooming products by American Crew available at Naime's, North Hollywood (818-763-7072)

## Chris Albrecht

CONTINUED FROM PAGE 56

*Moon* was a new genre, wasn't it? A: Yes. What it did was reinvent the mini-series format with a continuing story told in [12] one-hour, self-contained films, each with a different director, each with its own style.

Q: Did you have a shot at the deal Steven Spielberg ended up making with Barry Diller to do a \$40-million, 20-hour miniseries based on reports of actual alien abductions for the Sci-Fi Channel? A: No, and I was very surprised to read about it. We do have a project with Steven Spielberg and Tom Hanks called *Band of Brothers*, a 13-hour miniseries [about an elite paratrooper group during World War II] based on the book by Stephen Ambrose. I am curious about the Spielberg/Diller project, because I don't know from the way it was reported how something distinctive can be done for the amount of money they're talking about. At 20 hours, not a lot is being spent per hour.

Q: Do most projects with people like Spielberg result from personal relationships? A: *From the Earth to the Moon* happened because of good relationships with CAA agents, who invited us to meet with Tom Hanks. After the meeting, we said to Tom, "You really shouldn't pitch this anywhere else." He said, "Given your response, I wouldn't want to pitch it anywhere else." The relationship built through that project is the sole reason that *Band of Brothers* was placed here instead of the many other places that were competing vigorously for it.

Q: You started your professional career as the owner of a comedy club and



**MEN IN BLACK:** (left to right) Michael Imperioli, James Gandolfini, Vincent Pastore and Tony Sirico in "The Sopranos."

spent time as an agent at ICM. Does schmoozing carry the day in winning projects for HBO? A: In this end of the business, relationships are the single most important aspect in achieving success.

Q: Do you schmooze the stars directly? A: The representatives for these people are where the appropriate business connections are made. HBO has the reputation of being a good place for them to bring their clients, not only in the way we deal with them in the negotiating phase and the production process, but in the promotion of the project as well. The fact that we treated Tom Hanks with the respect he deserves will, hopefully, go a long way toward encouraging his agent, Richard Lovett, who's the president of CAA, to talk to us about other clients. That's better than having dinners schmoozing stars and maybe ending up with some project that really isn't what we're looking for. If that happened, it would seem like we chased somebody down only to say, "Oh, that doesn't really fit in."

Q: Of any upcoming HBO movie besides *RKO 281*, what comes closest to big-screen entertainment? A: *Witness Protection*, a movie we're doing with Mary Elizabeth Mastrantonio, Tom Sizemore and Forest Whitaker. It tells a true story, but it's a movielike story. However, I would say we really don't yet have in production what Colin and I would consider the quintessential HBO movie.

Q: So it's yet to be seen. What would happen if you did the movie equivalent of "The Sopranos"? A: It's much harder for one individual movie on cable to have the impact that a series can. Interest in "The Sopranos" built over 13 weeks. Unlike a theatrical film, where word of mouth can help a film over a period of time, the TV movie is a one-time event—the casting or the subject matter are what make people watch it. But we're hoping that with a cohesive strategy, we'll come up with a slate of movies that will collectively have a big impact.

*Michael Fleming wrote about the making of The Mummy for the May issue of Movieline.*

WIN COOL  
MOVIES ON  
VIDEO

Visit

**Movieline**  
**online**

[www.movielinemag.com](http://www.movielinemag.com)

and fill in the "User Survey"  
there so you'll win a chance to  
get 5 cool movies on video.



Powered by Reel.com, [www.reel.com](http://www.reel.com)  
The best place to buy movies.



# Melissa Joan Hart

CONTINUED FROM PAGE 93

decade ago when they acted together at the Circle Repertory Lab Company, appears to be living out a few of her own. "She's getting torn apart for her body," Hart comments. "I can show you pictures of her when she was my age and she was skinny-skinny then. The best thing I can think of, saying it in a nice way, is that she's neurotic. Her mind works really fast. I really value her friendship—she was like a sister to me—especially because it's harder to make friends with girls than with guys. Girls can be so catty and back-stabbing."

What about guys, then? "Well, a couple of months ago, I broke up with the guy I was living with and going with for almost six years," Hart says, alluding to her relationship with James Fields, a guy two years her senior who was a University of Utah business major when she met him, but moved to L.A. to be with her. She describes Fields as "my best friend and the first boyfriend I ever had who wasn't tall and Italian like John Travolta in *Grease*," but tales of their rockier times together widened their rift. "Part of the problem was that I'm a pretty open person," says Hart. "There are no big secrets in my family. There are things that happened between me and James that I could have kept private, I guess. But, like, if I have good sex, then the next day I'm going to tell everyone I know about it. Everyone. When I told people about the fights, the hang ups on the phone, the sex, it wasn't to hurt him, it's just how I deal with things. I say things out loud, hear them back and if someone gives me valid advice, well, that's my therapy."

Did the imbalance between their fame and financial status help topple things? "It didn't seem to bother him so much in the beginning, when he was just so proud of me," she recalls. "If anyone wanted to take pictures of me, he'd always step aside, but I'd drag him in, saying, 'I want pictures of us both!' Then, all of a sudden, he wanted to be an actor. Last year, we did the *Sabrina* movie together in Rome and that was a hard trip, for a lot of reasons. It seemed then it was kind of hard for him that the girl was bringing in the paycheck. It's terrible to say, but I think that might have gotten in the way. We tried to stay apart for awhile, but then we'd constantly call each other with, 'I miss you. Let's see what happens.' Until very recently, it was a 'We'll-get-back-together thing,' but now it's 'That's it, it's over.' I don't want to feel I have to bring him with me to Australia while I shoot the new *Sabrina* TV movie. I want to be me for awhile, not me and someone. I'm meeting a lot of people and dating. I'm really happy. And I'm having fun."

The way she says "fun" makes me think perhaps she's having fun with someone else. She laughs coyly and says, "I've got a crush. A definite, major crush." On whom? "He's a race-car driver, 21," she says and, though she won't confirm it, one hears he's not only a star in the pro-racing circuit, but also the very good-looking son of a celebrity participant in this past April's Pro/Celebrity Race at the Toyota Grand Prix of

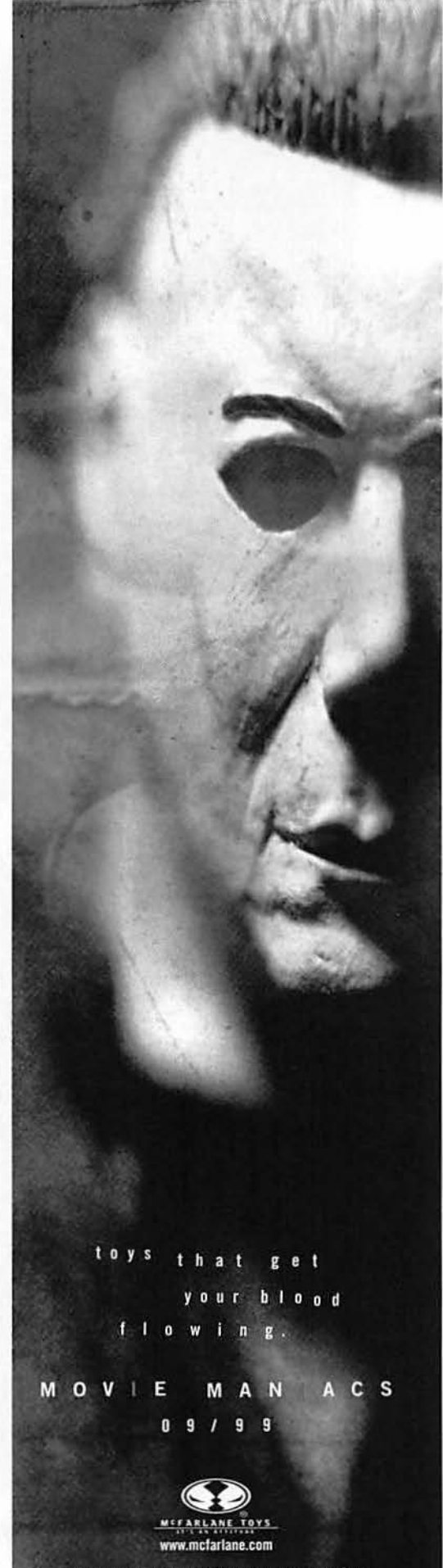
Long Beach. When I try to tease out a few more pertinent details, she turns crimson. "It's really exciting to find someone who's got something else going on for him, who has a life, and who makes a good living doing something he loves. I can go watch his races, be proud of him and what he's doing and it doesn't affect me or my business."

"I've been growing up this last year," she continues, appearing less antsy for the moment. "The show is finally on its own and doing OK. I got my production company going. Everything's falling into place. I had my wisdom teeth removed and now I notice angles in my face. I'm becoming more physically active again. I'm having fun. When I turned 23 I had a big birthday party with about 100 people all on roller skates. I wore a little tube top and hot-pants disco outfit. Very Rollergirl, you know?"

So what's her forecast for the future? "It's time for me to do more of my No-Fear things," she announces with absolute determination. "My goal is to finish two more seasons of *Sabrina*, some of which I'm going to direct, then go to New York and complete two years of college while doing a play at night, because stage terrifies me now. It's also time for me to do my No Fear physical stuff like race-car driving and snowboarding. This is the first year I've felt confident doing lots of things. I guess I've finally become an adult."

Stephen Rebello interviewed Denise Richards for the July issue of *Movieline*.


**PHOTO CREDITS** p. 4 The Piano: Everett Collection; The Bachelor: Mark Fellman/New Line • p. 16 (from top) Retna Ltd.; Celebrity Photo (2) • p. 18 (first row, left to right) Hutchins Photo Agency; Retna Ltd.; Ron Galella (3); (second row) Celebrity; no credit; Shooting Star; Celebrity (2); (third row) Shooting Star; Globe; Shooting Star; no credit; Ron Galella; (fourth row) Celebrity; no credit (4) • p. 22 (left to right) Globe Photos; Hutchins Photo Agency; Shooting Star • p. 24 (clockwise from top left) Globe Photos; Globe Photos; Hutchins Photo Agency • p. 26-27 (top row, from left) Walter Weissman/Globe Photos; Kelly Jordan/Globe Photos; Kelly Jordan/Globe Photos; Lisa Rose/Globe Photos; Lisa Rose/Globe Photos; Sonia Monkowitz/Globe Photos; (second row, from left) Paul Fenton/Shooting Star; Lisa Rose/Globe Photos; Roger Harvey/Globe Photos; Lisa Rose/Globe Photos; Lisa Rose/Globe Photos; Remy K./Hutchins Photo Agency; (third row, from left) Ed Geller/Hutchins Photo Agency; Andrea Renaldi/Globe Photos; Nina Prommer/Globe Photos; Fitzroy Barrett/Globe Photos; Paul Fenton/Shooting Star; Lisa Rose/Globe Photos • p. 30 Chris O'Donnell: Globe Photos; Jerry O'Connell; Hutchins Photo Agency; Rupert Everett: Globe Photos; p. 31 Keanu Reeves: Globe Photos; Jim Caviezel: Globe Photos; Aaron Eckhart: Celebrity Photo; Michael Vartan: Globe Photos; Scott Speedman: Shooting Star; Matthew Perry: Celebrity Photo; Eric McCormack; Lucy Liu: Globe Photos; Point of Impact: Bantam Books • p. 34 (left, top and bottom) Hutchins Photo Agency • p. 38 (left) Alamo Square and skyline; Ken Reid/FPG International; The Bachelor: Mark Fellman/New Line; (right, clockwise from top left) Mark Fellman/New Line; Photofest; Phil Bray/Kobal; Everett Collection; Everett Collection; Frank Masi/Kobal • p. 40 Mo' Better Blues: Shooting Star • p. 42 Thunderstorm Over the Rockies, 1992, by Russell Chatham (bottom row, from left) Hutchins Photo Agency; Globe Photos; Hutchins Photo Agency; Shooting Star • p. 54 Stephen F. Morley/HBO; p. 55 (left to right) Egon Erdemly/HBO; E. Heinila/TNT; p. 56 (clockwise from left) E. Heinila/TNT; October Films; D. Stevens/HBO; p. 57 (top row, left to right) E. Heinila/Showtime; Kobal; David Gray/Showtime; United A&E; bottom row, left to right: Bob Greene/HBO; Kobal • p. 64 (clockwise from top left) Jenna Elfman: Ron Davis/Shooting Star; Tom Selleck: Warner Bros.; Rosie O'Donnell: Janet Gough/Celebrity Photo; Elizabeth Taylor: John Paschal/Celebrity Photo; Wendie Malick: NBC/Bob Sebre; Sarah Jessica Parker: HBO/Shooting Star; Sarah Michelle Gellar: Screen Scenes • p. 65 (clockwise from top left) Salem the Cat: Paramount; Camryn Manheim: Ron Davis/Shooting Star; The Matrix: Jasin Boland/WB and Village Roadshow Film Ltd.; Shannen Doherty: Richard Cartwright/WB; Susan Lucci: Andrew Eccles/ABC • p. 68 Eraserhead: Jack Nance/Everett Collection; "Twin Peaks": Everett Collection; The Elephant Man: Archive Photos • p. 78 (on TV screens, clockwise from top left corner): "Father Knows Best": Photofest; "Sex and the City": Craig Blankenhorn/HBO; "The Mary Tyler Moore Show": Shooting Star; "World News Tonight": Michael O'Neill; wrestlers from Photofest; Wolfgang Puck on HSN from M. Michael Cerone • p. 80 Snoop Dogg, Busta Rhymes: Globe Photos; John Sayles: Holly Haines • p. 81 Gwyneth Paltrow: Globe Photos; Peter Frampton: Shooting Star; Dixie Chicks: Globe Photos; Faith Hill: Globe Photos • p. 86 Photofest • p. 89 small TV sets: Corbis Images • p. 90 (top) Kobal Collection • p. 102 Austin Powers: Berliner Studio; Greg Gorman: Jimmy Wood for L.A. Contact; LAIFF; Berliner Studio; Absolute Vodka/Gucci: Globe; Fine Line/Rinaldi: Berliner • p. 104 Dianne Wiest, Jewel, Dyan Cannon, Thelma Ritter: Everett Collection



toys that get  
your blood  
flowing.

MOVIE MANACS


09/99

  
MCFARLANE TOYS  
15% AN AFFILIATE  
www.mcfarlane.com

"Mission: Impossible" and "Halloween" are TM & © 1999 Compass Pictures Int'l., Inc. All Rights Reserved.  
"Movie Manacs" is TM 1999 Todd McFarlane Productions, Inc. All Rights Reserved.



videos • books



**we are not your  
average video store**


**we have films that you won't find  
anywhere else, in addition to a wide  
selection of mainstream titles.**

"...a wide, weird and wonderful selection of independent,  
foreign, and experimental art videos you're not likely to  
find anywhere else..." -*movieline*

**Call or fax us with your special orders**  
ph: (310) 392-8508 fax: (310) 392-0099  
(U.S. & Canada only)

302 pico blvd. • santa monica, ca 90405 • (310) 392-8508  
hours: sun.-thurs. 11:00am-11:00pm • fri. & sat. 11:00am-12:00mid.

**The music is great. The need is greater.**



Pearl Jam  
Alanis Morissette  
Rage Against The Machine  
Neil Young  
KORN  
Black Sabbath  
Bush  
Ben Folds Five  
Oasis  
Sarah McLachlan  
Indigo Girls  
The Wallflowers  
Janiroquai  
Tori Amos  
Peter Gabriel

**NO BOUNDARIES**  
A Benefit For The Kosovar Refugees

Album in stores now

**CARE** **Oxfam**

Doctors Without Borders - [www.dwb.org](http://www.dwb.org)  
CARE - [www.care.org](http://www.care.org)  
Oxfam - [www.oxfam.org](http://www.oxfam.org)

© 1999 No Boundaries  
All rights reserved.

## Halle Berry

CONTINUED FROM PAGE 63

herself. I think she did. On that night she took the pills, I don't think she said, "Let me die right now," but I think she was tired of fighting the fight of not only being a woman in Hollywood, but a black woman, and she was tired of fighting the love situation.

Q: Having had love troubles of your own, could you relate to her?

A: Yes, most women could.

Q: To get the part of Carmen Jones, Dorothy showed up unexpectedly at Otto Preminger's office in character. Have you ever pulled a stunt like that? A: Not really like that, but for *Losing Isaiah*, I had to go in as that character and do the crying scenes 50 times, because the studio didn't want me. I wasn't going to leave until I got it. I ended up in the emergency room after the screen test with scratched corneas, because each time I started the scene it had to be as if I'd never been crying, so my makeup artist kept putting Visine in my eyes and the dropper kept hitting my eyeball.

Q: Dorothy talks about her beauty quite a few times in the film. Do you think she was vain? A: I think so. I don't think she realized all the other things she had to offer.

Q: Do you have moments of panic when you think about aging in Hollywood? A: Uh-huh, I see it, but I'm not going to go fix it, because it's who I am. I admire women who grow old gracefully. The ones with their faces all pulled back at 60 trying to look 30—God bless them, but there's something not right about that for me.

Q: Do you have a good driver's license picture? A: No, and you can't see it. [Laughs]

Q: I love that moment when Dorothy picks up her dress from the front desk of a hotel and the clerk, assuming she works for someone else, says, "Your lady must have paid for it." Have you ever had a similar experience? A: I feel that way when I go into certain department stores, which will remain nameless. I'm just a black person try-

**"People always say that I dated Eddie Murphy and Spike Lee, and I never have. I don't need guys I haven't done on the list, thank you very much."**

ing to shoplift, for all they know. Then when they realize it's me, it's like, "Oh! Ms. Berry, can we help you?"

Q: I understand some of your mother's family, who are white, distanced themselves from your mother after she married your father, who is black. Did your fame have an interesting effect on some of those people? A: Yeah, and it's hard to really embrace them after you've been denied in the first place. On my black side, too, there are relatives we never even knew because to them my mother was just the white bitch with the two little half-breed kids. Honestly. So now they come out of the woodwork—you know, "This is your cousin and I need to know if you can..."

Q: Did you mature early, physically? A: I was probably about 16. Before that, I was a chubster. A magazine recently accused me of having a nose job but they picked a picture of me when I was about 5'2" and 140 pounds, so everything on my face was bigger.

Q: How did you learn the facts of life? A: We had sexual encyclopedias and I learned from my mom what it was when I was five years old. In fact, my earliest memory is learning all about how sex works. My sister and I both waited until we were older in life to have sex because it wasn't a mystery.

Q: What's the best advice your mom ever gave you? A: Recently she said, "Before you get married again, please let me spend a week alone with the person." I don't think she means it literally, but next time I should involve her in the process. My mom is always dead-on about people.

Q: Do you tend to ignore red flags in relationships? A: I have. The flags would be waving and flying high and I would say, "I don't see that,

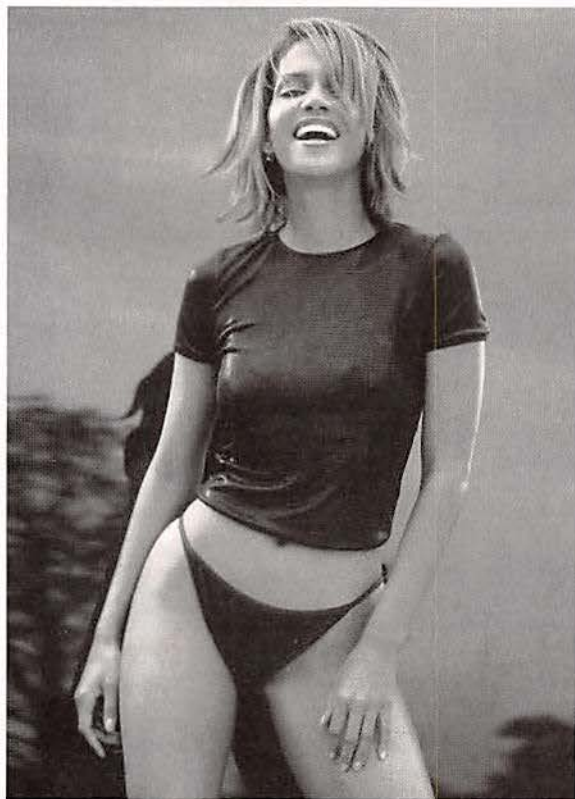
Available at all **CIRCUIT CITY** Music locations only



because I don't want to see that." Today, the minute I see it, it's like, "Sorry, don't really have time for that today."

**Q: What did you learn about yourself from your marriage to David Justice?** A: I learned more after the divorce, when I was alone. It's been three years and the good thing is that I'm finally over it. I learned more about what I need and not just what I want—they're two very different things.

**Q: Have you gone on many dates since the**



**divorce?** A: I didn't date for two years, but in the last year I've been dating. It's been really fun just to date, just to say goodnight at the door with a kiss on the cheek.

**Q: When you date, do you have to get past people's preconceptions about you?** A: Some people don't want to know the real me. They want "Halle Berry," someone to take where all their friends are or to some public event. They're not satisfied having a dinner at my house or at some obscure restaurant. That's the kind of stuff that I used to overlook. Now they get weeded out pretty quickly.

**Q: Do you want to have children?** A: Desperately.

**Q: Would you do it on your own?** A: That wouldn't be my ideal, but I'm open to it. Seeing that I don't have Mr. Right in my life right now, I've been thinking about it lately.

**Q: You had your ex-husband's name tattooed on your bottom, right?** A: Now it's a beautiful sunflower that's pretty massive because it had a lot to cover up. Luckily, I don't even realize I have a tattoo because I don't look at my butt all that often. [Laughs]

**Q: How did your work help you cope with the trauma of divorce?** A: Saved my life. I did *B\*A\*P\*S* right afterward. The people who say to me, "Why would you make that stupid movie?" don't know it was self-preservation. I had to be busy 18 hours a day.

**Q: What do people get wrong about you?** A: They always say that I dated Eddie Murphy and Spike Lee, and I never have. Great guys, but it's not true. I don't need guys I haven't done on the list, thank you very much. [Laughs]

**Q: What do you think is your most underrated project?** A: *Losing Isaiah*. I worked so hard on it. When it didn't do well, that was a low point for me.

**Q: What do you remember about working with Jessica Lange?** A: The fact that she would hardly look at me. She was trying to keep the reality that we were at odds. I'd never worked like that. I think it raised my performance to another level, and since then I've used that philosophy in my work.

**Q: Who's been your most surprising fan?** A: Dustin Hoffman. I met him at Samuel L. Jackson's 50th birthday party and he said that he liked me in *Bulworth*. That made me feel really good.

**Q: Was that role in *Bulworth* tough to get?** A: It wasn't hard to get, it was hard to play. There was never a script, so I was always confused about what I was supposed to be playing. Warren didn't know if he was going to live or die, or who was going to kill him if anybody did. I just waited to see if I was

going to be the trigger woman or not.

**Q: Did you find Warren Beatty sexy?** A: Very sexy. I see how he's gotten all these women over the years. He's just got this way of making both men and women feel like they are the most important, most beautiful, most interesting people in the world. I felt it when he did it to me. He can charm anybody and he's very sincere at the same time. You don't feel like you're being duped. And he's childlike—brilliant, but at the same time he's, like, five.

**Q: Whose scripts do you wish the post office would accidentally send to you?** A: Meg Ryan's, Julia Roberts's, Cameron Diaz's, Sandra Bullock's, Gwyneth Paltrow's, any of those ladies.

**Q: It seems like this project could give you a lot of heat, the way *Gia* did for Angelina Jolie. Do you think about that?** A: I usually get offered the shy, demure girl next door and I hope that, after seeing this, people will think of me for other things. I'm confused as to what I'll do next. *Dorothy Dandridge* is a tough act to follow.

**Dennis Hensley interviewed Luke Wilson for the July issue of *Movieline*.**

## The Drew Barrymore Collection! Her Hottest Interviews!



**March 1992**

**The Return of Drew Barrymore**

Limited Quantity

Only 35 Available

Released from the *Movieline* Archives for the First Time.

**April 1994**

**Drew touches on all the important subjects—boys, bad movies and her Western *Bad Girls*.**

Limited Quantity—Only 35 Available  
Released from the *Movieline* Archives

for the First Time.



**July 1995**

**Fresh from a divorce, Drew talks about, well, her divorce, plus her Marilyn Monroe tribute in *Batman Forever*.**

Limited Quantity—Only 100 Available

**April 1998**

**The star of *Ever After: A Cinderella Story*, opens up about dating Luke Wilson, and working with Adam Sandler on *The Wedding Singer*.**



## Hurry! Limited Supply!

Please send orders to:

The Drew Collection, *Movieline*

1141 S. Beverly Dr., Los Angeles, CA 90035.

Orders sent outside the U.S. add \$10 for S&H.\*

Allow eight weeks for delivery. No returns. No refunds.

March, '92 issue	\$15 each (one copy per order)	_____
April, '94 issue	\$15 each (one copy per order)	_____
July, '95 issue	_____ copies @ \$10 each	_____
April, '98 issue	_____ copies @ \$5 each	_____
	*additional charges	_____

**The Drew Collection (all four issues \$40, SAVE \$5!)**

Los Angeles customers please add 8.25% sales tax.

Other California customers please add 7.25% sales tax.

Tax \_\_\_\_\_

**TOTAL \$** \_\_\_\_\_

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City/State/Zip: \_\_\_\_\_



# ON THE TOWNS

Parties from L.A. to Cannes.



Austin Powers star Mike Myers and friend

Movieline and Maverick Records held a listening party for the soundtrack to *Austin Powers: The Spy Who Shagged Me* at Flints in Santa Monica.

a lone go-go dancer



Director Brett Ratner and go-go dancers



Natalie Cole and Sonia Cole



Anthony LaPaglia and Gia Carides



Austin Powers director Jay Roach and wife, ex-Bangles vocalist Susanna Hoffs



Patrick O'Neal and Rebecca De Mornay



Emma Lombard and friend



Peter Dinklage of R.E.M.

Look who flew to France to get free drinks at the 52nd annual Cannes International Film Festival.



Ben Affleck

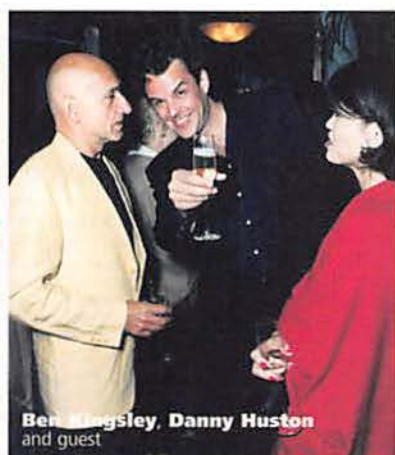


Salma Hayek

Mira Sorvino



Sharon Stone and Kelly Preston



Ben Stiller, Danny Huston and guest



Robert Graham and Antonia Huston

Fine Line Features and fashion designer Marina Rinaldi cohosted the premiere of *Besieged* with an after-party at Spago Hollywood.



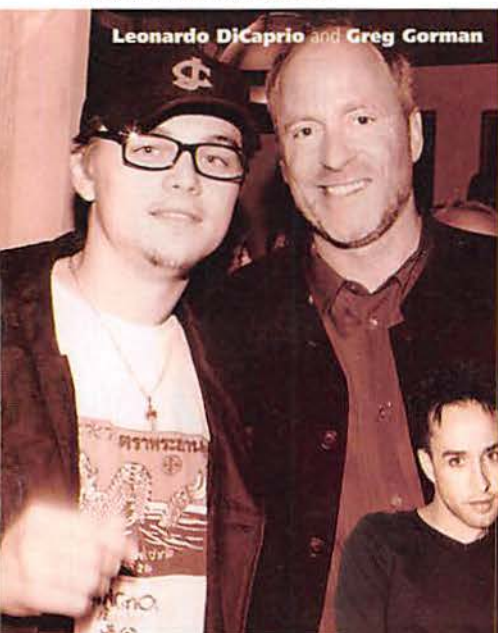
Cate Blanchett



Elizabeth Hurley and Ron Howard



Celebrity photographer Greg Gorman threw his 50th birthday bash at his L.A. studio.



Leonardo DiCaprio and Greg Gorman



Traci Lords



John Waters, James Woods and Stacy Keach

Alexis Arquette and Diva Zappa

Performer Kiki



Elizabeth Berkley

Stephan Jenkins and Charlize Theron

Dennis Hopper and wife, Victoria

Jennifer Tilly



Holly Hunter



Gorman, Cathy Moriarty and Kevin Costner

Movieline kicked off the fifth annual Los Angeles Independent Film Festival with a fete at Cava.



Lenny Kravitz and Stephen Dorff



Tia Carrere



Jill Hennessy



Ione Skye



Gaby Hoffmann



# THE X AND Y FILES

The truth behind Hollywood's secret celebrity breeding scheme is way, way out there. by **Stacie Hougland**

